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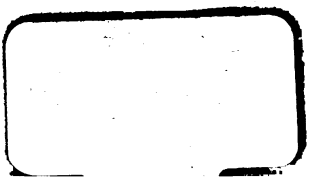

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MONUMENTAL BRASSES

BY THE

REV. HERBERT W. MACKLIN, B.A.

Late Hon. Sec. Cambridge University Association of Brass Collectors.
Member St. Paul's Ecclesiological Society, etc.

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PREFACE.

THE object of this handbook is to enable the explorer of churches, young or old, clerical or lay, to more fully appreciate the true value of those ancient brazen memorials which they so frequently see adorning pavement or wall.

There are probably no objects of antiquarian interest which so well repay any attention which may be devoted to them, and the ease with which a valuable collection of rubbings can be made has induced great numbers of persons to provide themselves with paper and heelball, and apply their energies to the church floor. To such persons this book is more particularly addressed, in the hope that it will prove a useful and handy guide to the pursuit of what the author has found to be a most fascinating branch of the vast tree of archæology.

No cheap handbook dealing with the subject has ever before appeared, and even the more expensive manuals of Haines and Boutell have long been out of print, and are hard to procure. The beginner has therefore been frequently in a difficulty—eager to rub, and anxious to imbibe knowledge, but unable to do so on account of the absence of the needful text-book. Such was the case with the author and his Kentish school-friends when first they commenced their "chalchotriptic" expeditions from Cranbrook town to the neighbouring churches of the Weald, and began to adorn the walls of their studies with mediæval portraits in black and white.

In the pages which follow, an attempt has been made, amongst other matters, to give as full an account as space would permit of the various styles and fashions of armour and costume. In so doing, the author has been careful to follow in the lines laid down by the famous antiquarians whose books are described in

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the chapter entitled "A Literary Guide." He has, however, stated nothing which is not fully borne out by the evidence of his own collection of rubbings.

The county notes, and the lists of towns and villages where brasses are to be found, will no doubt be useful. It cannot claim to be perfect, nor would space have allowed the brasses to be mentioned in detail. For detailed information the collector must have recourse to the larger works already mentioned.

The author is glad to embrace this opportunity of recording his obligations to the clergy and others who are the custodians of the brasses of England. Except in a few very rare instances, he has met with nothing but kindness at their hands, from his school-days upwards. The rubbing of a brass, properly performed, does not work the slightest injury to the monument which is copied; but the collector should remember that, after all, he *is* under an obligation to those who have permitted him to follow his pursuit. Courtesy received should, if possible, be returned. And there is one act of courtesy which is easily done,—on a wet and muddy day the collector may well leave his boots in the church porch, and on a Saturday afternoon, when God's House is ready for the services of the morrow, it is only fair to do so. Much stronger is the obligation to leave matting, seats, hassocks, and books in the same places and state in which they were found.

In conclusion, if this little handbook should help to infuse a greater love and reverence for our national antiquities into one single breast, it will have done its work.

ST. IVE, CORNWALL, *June*, 1890.

N.B.—The illustrations are from the author's own collection, except those on pages 72 and 82, which are reproduced from rubbings made by Mr. Thorp, who kindly lent them for the purpose, that on page 34, from a sketch by Mr. J. P. Frend, and that on page 49.

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INTRODUCTION.

MONUMENTAL brasses are of two kinds—ancient and modern, the latter being almost invariably inscriptions within a more or less elaborate border. The brass-rubber, however, confines his attention to those of earlier times, not without sufficient reason.

The brasses of mediæval England are of the greatest possible interest, and form a valuable series of illustrations and a commentary on the history and manners and customs of our ancestors. Commencing, as they do, in the reign of Edward I., and from the time of the last Crusade, they continue in use, without a break, through the troubled periods of the French wars, the Peasants' revolt, the struggles of the rival Roses, the Revival of Learning, and the Reformation, to the Great Rebellion and the establishment of the Commonwealth, and thus form one of the many links of the chain which binds us to the past.

A thousand churches in all parts of the country still preserve the brasses that were laid down hundreds of years ago, and in almost as perfect a state as when they were fresh from the engraver's hand. Stone effigies of equal antiquity are often found to be mutilated almost beyond recognition. The hands, the feet, the noses, the very heads are broken and lost. The bodies are hacked and disfigured with the names of Harry and Harriet, of the Smiths and Joneses and Robinsons of the darkest of dark ages, the eighteenth century.

The brass alone defies the hand of time and the penknife of the desecrator. In the Chapel of St. Edmund, in the Abbey Church of Westminster, lie side by side the brazen effigies of Alianora de Bohun, Duchess of Gloucester, daughter and wife of two great Constables of England, *dramatis persona* of Shakespeare's "Richard II.," and Robert de Waldeby, Archbishop

of York, the tutor of Edward the Black Prince. Elsewhere lie the brasses of John Estney, Abbot of Westminster, of Dr. Bill, the first Dean, of Sir Thomas Vaughan, beheaded by order of Richard III., of Sir Humphrey Stanley, knighted upon the battle-field of Bosworth, and others. Of these, some are slightly worn, and some slightly broken, but on no single one of them have wandering sightseers succeeded in scratching so much as an initial. The material of which brasses are made is of such strength and durability as to withstand misfortunes to which effigies of stone would quickly succumb. The action of fire is an instance. Churches have been burnt to the ground, and their monuments for the most part reduced to dust; but the brasses have escaped with little or no damage. The Surrey Archæological Society has in its possession a beautiful little brass, originally in Netley Abbey, which was discovered some years ago in a cottage, doing duty as the back of a fireplace. It is quite uninjured. An additional advantage which brasses have over stone effigies is that all classes of the community are commemorated by them. The carved figure upon its lofty marble tomb and beneath its vaulted canopy was suitable only for persons of the highest rank: the noble, the knight, the lord of the manor, the bishop of the province, the abbot of the monastery. The brass might be used, and was used, by all ranks alike; and moreover, being usually let into the pavement of the church, occupied no valuable space. In brasses, as in monuments of stone, we have our nobles and knights and bishops, but we can add to them the franklein, the yeoman, the merchant, the mechanic, the servant, the parish priest, the monk, the student, the schoolboy. The scope of the brass-engraver was a wide one, and his work applicable to the humblest purse as well as to the richest. In St. Alban's Abbey, once the wealthiest and most important religious foundation in England, lies the magnificent memorial of one of its abbots. His life-size figure is engraved upon plates of brass of exquisite workmanship and surrounded by canopy and diaper work, by saints and angels. Close by are the humbler memorials of some of the Benedictine monks of his monastery, simple figures or half-figures, of small size and no great value, save to the student of the past.

But it is as memorials of middle-class and common-place life that brasses gain their greatest importance. The vast majority of persons pictured and commemorated by them are the possessors of names absolutely unknown to history, of whom without their brasses we should have known nothing. A new light, for instance, is thrown upon the Wars of the Roses when we find that in spite of troublous times brasses became more and more common, from which, as from other indications, we can infer that the struggles of the rival factions could have had little influence upon the peaceful middle classes, who were all the time steadily increasing in wealth and importance.

If any one still asks, What is the use of making a collection of brass-rubbings? many answers may be given.

In the first place, brasses give a complete pictorial history of the use and development of armour, dress, and ecclesiastical vestments from the thirteenth to the end of the seventeenth century—a long array of Crusaders, conquerors of Wales and Scotland, fugitives from Bannockburn, opponents or supporters of Gaveston and the Spencers, heroes of Creçy and Poictiers, of Shrewsbury and Chevy Chase, of Agincourt and Orleans, of St. Alban's and Barnet and Bosworth; knights of the Garter, and rivals in the joust and the tournament; stately ecclesiastics, archbishops, bishops, canons, parish priests, abbots, priors, monks, abbesses, nuns, and the professors, lecturers and divines of the Reformation. Among civilians, the wealthy burghers of the fourteenth century, contemporaries of Chaucer and of Wiclif, of Wat Tyler and Jack Cade, wool-staplers, brewers, glovers, salters, and so forth; men who saw the monasteries suppressed, the Bible first printed, the Marian martyrs burnt, who prepared to receive the Spanish Armada, contemporaries of Shakespeare, mayors, aldermen, notaries, jurats, and many more. All these we see, not in fancy sketches, but in actual contemporaneous portraits.

But this answer by no means exhausts the subject. The rise and fall of mediæval art and architecture has no slight connection with these memorials of the dead. With Gothic architecture brasses attain to their greatest magnificence and beauty, and with its decline they fall also. Bold and free designs characterize the best period; but by the time of the accession of Elizabeth, the

art, as art, has almost died out, and succeeding brasses are poor in design and feeble in execution, wrought no longer from the best material that could be procured, but from thin and cheaper plates, which have now suffered more in two hundred years than the earlier examples have in five. To the herald also brasses are of no small importance. Nearly all the better brasses are, or have been, furnished with shields of arms, either in or about the canopies, or at the corners of the stone slabs in which the plates are set. In the fifteenth and sixteenth centuries, ladies of good birth often wear their own and their husbands' coats-of-arms embroidered upon their kirtles and mantles, while their husbands wear a short coat or tabard-of-arms over their body armour.

The inscriptions which usually accompany the engraved effigies are of peculiar value to the student of archæology. They form the key to the chronology of art, and give invaluable aid in fixing the date of any works of painting, sculpture, enamelling or metal-working. Brasses, in fact, are almost the only dated mediæval works of art. In themselves, too, these inscriptions are of value to the palæographer as well as to the collector of epitaphs. Stone inscriptions speedily wear away, but not so those on brass.

MONUMENTAL BRASSES.

I. Origin and History of the Manufacture of Brasses.

ACCORDING to Haines, brasses were more particularly derived from two allied but older forms of memorial,—

(1) Stone incised slabs.
(2) Limoges enamels.

Incised slabs are precisely the same kind of memorials as brasses themselves, differing only in the material used. Figures, canopies, coats-of-arms, crosses, and the like, are cut in the Purbeck marble, slate, or alabaster, which are commonly used for these purposes, by means of incised lines. But the difference of material is by no means unimportant. As has been already pointed out, the durability of brass is beyond comparison greater than that of the hardest stone, and consequently the number of incised slabs which have remained to this day are inconsiderable. Even those which we have are worn down to such an extent that the design is almost obliterated, and in all cases alike an ordinary heelball rubbing is practically an impossibility. One method alone may be employed with any likelihood of success, and has been so employed by Mr. Creeny, of Norwich, the continental brass-rubber. A very light heelball rubbing must first be taken, so as to indicate the position of the component parts of the design, and

then the details may, as far as possible, be painted in with printer's ink from careful notes and measurements or a rough sketch.

Crosses were at an early date incised upon stone slabs, and more especially on coffin-lids, and were followed during the 12th century, both in England and on the Continent, by *effigies*. In the 14th century brasses began almost entirely to supersede them in England, though in Germany, France and Flanders the incised slabs still held their ground, and continued in as frequent use as their brazen rivals. Even in England they lingered on, and occasional examples may be found of each of the principal classes of effigies—priests, knights, ladies, and civilians—throughout the 14th, 15th, and 16th centuries.

Among the earlier examples of the 13th century the most notable are as follows :—

Sir John de Bitton, 1227, Bitton, Somerset.
A knight (cross-legged), *c.* 1260, Avenbury, Herefordshire.
Bishop William de Byttone, 1274, Wells Cathedral.
Sir John de Botiler, *c.* 1285, St. Bride's, Glamorgan.

These were preceded by effigies carved in low relief, almost invariably on coffin-lids, and by effigies partly in relief and partly incised. Good examples of the 12th century may be seen in the cloisters of Westminster Abbey, to an abbot, probably Gilbert Crispin, 1114; and in Salisbury Cathedral, to Bishops Roger and Jocelin, 1139 and 1184.

Limoges enamels came into use in France and Western Europe generally about the 12th century, and therefore shortly before the era of brasses. The art of enamelling metals had originally been introduced from Byzantium, though not at first as a form of memorial for the dead. This application was reserved for the artists of Limoges. Rectangular sheets of copper were overlaid with costly and many-coloured enamels, the colours being divided one from the other by narrow ridges of metal. The whole composition would present somewhat of a resemblance to a beautiful mosaic. For monumental purposes an effigy would usually occupy the centre, and be surrounded by canopy, diapered background and inscription. Such memorials were always of small size, on account of their costliness, which must have been considerable. After a time we find the central figure showing the plain and un-

enamelled surface of the metal, and at once have the monumental brass. The rectangular brasses of Flanders and North Germany bear clear witness to their Limoges origin, and were themselves probably adorned by the insertion of enamel in their incised lines. Indeed, enamel has always been used in connection with brasses, especially with their armorial details, and in isolated shields of arms, as they are commonly found at the corners of a brass-containing slab; the field is almost invariably cut away in order that the plate may receive its heraldic tinctures. Owing to the frailty of the enamel, and to the expansion and contraction of its metal bed, as well as to the rough wear and tear undergone upon the pavement of a church, it seldom occurs that any traces of its use can actually be seen. Instances nevertheless do sometimes occur, as in the shield borne by Sir John Daubernoun, 1277, whose brass, the earliest still existing in England, lies in the chancel of Stoke D'Abernon Church, in Surrey. On a later brass, 1473, at Broxbourne, in Hertfordshire, the tabard-of-arms worn by Sir John Say contains much of the enamel with which it was inlaid. Examples might without difficulty be multiplied.

MATERIAL.

The material with which brasses were made was an alloy of copper and zinc, called *laton*. It was manufactured chiefly at Cologne, where it was beaten into rectangular plates, and thence imported into England and other countries. From the place where they were produced they commonly went by the name of Cullen plates. At the Jermyn Street Museum, London, an analysis is given of the Flemish brass of Ludowic Cortewille and his lady, 1504. The proportions are as follows: copper, 64 per cent.; zinc, 29½; lead, 3½; and tin, 3.

MANUFACTURE.

The three or four thousand brasses which have survived the Reformation and the Civil War are but a remnant, a tithe of those that were once laid down. Vast numbers were produced during the 14th, 15th, and 16th centuries, and must have given employ-

ment to many engravers. They were in all probability divided into guilds, established in London and some of the more important provincial towns, such as Norwich, Ipswich, and Bristol. Peculiarities of style and design may often be traced to these provincial guilds. But the London guild was probably by far the most important, and their works were conveyed to all parts of the country. They had an extensive factory at Isleworth, in Middlesex, but little is known of either it or them. Their work was that of skilled artists, working, however, from certain well-defined types supplied by the leading draughtsmen of their day. Thus, although no two brasses are exactly alike, yet there may be very close assimilation, and a great number of brasses of the same decade or half-century may so nearly resemble one another as to be indistinguishable until they are placed side by side.

Before reaching its destination, the engraved brass passed into the hands of the mason, who inlaid it in its stone slab. He was in those days usually an illiterate person, and it sometimes happened that the inscription was placed upside down, through his ignorance of the art of reading. We have instances at Addington and Kingston-on-Thames, in Surrey, at Harefield, in Middlesex, and many other places.

PROGRESS AND DECLINE OF THE ART.

There are some portions of the designs which in each age are almost invariable, and serve to characterize the brasses of one age from those of the next. The earliest brasses are imitations of sculptural effigies on a flat surface, and keep many of their distinctive features. The persons commemorated are therefore represented as in a recumbent position, with the head resting upon a helmet or cushion, and the feet against a lion, hound, or, in the case of ladies, one or more lap-dogs, while the hands are joined in the attitude of prayer upon the breast.

It is a noteworthy fact that the earliest brasses are the finest and the best, alike in boldness of design, in accuracy of workmanship, and in excellence of material. The engraved plates are of great weight and thickness, so that it is not only not uncommon, but even usual, for the oldest examples to be now in a far better

state of preservation than those which were laid down hundreds of years later. The results of daily and weekly wear and tear will be found to be in directly inverse ratio to the date of execution. The history of brass-engraving after the close of the 14th century is one of rapid deterioration and decline. Strange as this may at first seem, it will have a different aspect if brasses are considered in relation to the fabrics which they assisted to adorn.

Gothic architecture reached its middle and best period in the decorated style of the 14th century. Monumental brasses arrived at their highest point of excellence at the same time, and, declining with it, they lost their beauty when Gothic architecture fell from its high estate, and art was turned into new and as yet unexplored channels. The old objects of art, and among them brass-engraving and glass-painting and the illumination of manuscripts, were flung aside that men might plunge without let or hindrance into the luxuriance of the Renaissance. Brass-engraving lingered on through an inglorious old age, until the upheaval of the Great Rebellion, and at the present time, under the influence of the Gothic Revival, is awaking to new life with the new conditions of modern requirements. Returning to the special characteristics of each age, we find various distinguishing features.

Edward I. and Edward II. 1272–1327.

The figures are usually life-size, and cut from very thick plates of metal. The drawing is bold and unconventional; there is an entire absence of shading, and the lines are deeply incised.

Brasses are few in number, and represent exclusively knights and their ladies, the former being commonly cross-legged, and shown with shields upon their left arms. The inscription is set round the border of the slab, and its Lombardic-Uncial letters are made from separate pieces of metal, each set in its own matrix.

Under Edward II. canopies are first introduced. They are of simple design, and when used the figures are generally rather less than life-size.

Edward III. and Richard II. 1327–1399.

Brasses now attain their greatest magnificence and variety, and all orders of the realm have their representatives. The figures are

usually about four feet in height, but examples can be found of all sizes, from a foot or so upwards. The drawing is a little more conventional than before, but nevertheless of great beauty.

Knights are represented without their shields, but still with an animal at the feet, and often with crest and helmet at the head. The border inscription, on continuous strips or fillets of brass, is retained, and a second inscription placed immediately below the figure or figures. The language employed is often Norman-French. Floriated crosses of great beauty now appear, and enclose within their heads figures or half-effigies.

Bracket-brasses appear at the same time, in which figures are represented upon a canopied bracket, or sometimes kneeling at its foot, and supplicating certain saints above.

This period extends itself also into the first few years of the next century.

House of Lancaster. 1399–1461.

Figures become smaller, but are still carefully and accurately drawn.

Children are sometimes given, boys and girls being placed on separate plates below their parents.

The border fillet is sometimes omitted, but never the foot inscription.

Floriated crosses give place to crosses fleury without figures, and finally, together with bracket-brasses, disappear.

House of York. 1461–1485.

The average size of brasses continues to decrease, and the engraving, though still excellent, is not so good as formerly.

Figures are attired in exaggerated forms of dress, and often present the face in profile. This was necessitated in order to exhibit the butterfly head-dress fashionable among ladies, and the husbands were obliged to follow suit.

Knights are found bare-headed, with hair at first short, but afterwards long. The recumbent position was sometimes, indeed commonly, abandoned, and a ground of grass and flowers shown at the feet. Shading, in the form of cross-hatching, began to be used.

Shroud and skeleton brasses came into general use, especially in the eastern counties.

Henry VII. and Henry VIII. 1485–1547.

Rapid deterioration sets in.

Figures are clumsily drawn, and are often out of proportion.

Single figures are usually given in profile.

Children have separate brasses, and chrysoms (*i.e.*, swaddled infants) are found.

Mural brasses come into fashion. They are small, and set in slabs, which are adorned by canopies cut in low relief. The principal figures kneel at desks or faldstools, with their children marshalled behind them.

English becomes the common language of all inscriptions, except those to ecclesiastics, which still retain the Latin.

The use of shading increases, and all boldness is lost.

Bad local artists are now often employed.

Elizabeth and James I. 1558–1625.

Art very much debased.

Thin plates of cheap metal are used, to the ruin of the memorials. The lines are spoilt by an excess of shading.

The figures stand in constrained attitudes upon a pavement or pedestals, and portraits of the deceased are evidently intended.

Small and pictorial rectangular mural brasses become common.

Final Period.

Brasses become very rare, and the few that are to be found show a remarkable deterioration even from those of James I. reign.

The latest example, commemorating Benjamin Greenwood, 1773, at St. Mary Cray, Kent, is of a most degraded type, and might have been merely scratched upon the metal.

HISTORIC TREATMENT OF BRASSES.

1. Before the Reformation.
2. At the Reformation: Henry VIII., Edward VI., Elizabeth.
3. The Great Rebellion.
4. The Churchwarden era.
5. Modern treatment.

Of the first period there is little enough to say. Brasses and monuments in general received the treatment they deserved, and in times of civil war the combatants fought only against one another, and not against the dead. No disrespect was shown by either Lancastrians or Yorkists to each others tombs.

In the year 1536, by order of King Henry VIII., came the dissolution of the lesser monasteries, and in 1539 that of the greater. This was the beginning of evil and sacrilegious times. Priory chapels and conventual churches were sacked and destroyed in all parts of the country, and with them of course went all the monuments they contained. Great numbers of brasses must have perished among the rest; but while the majority doubtless found their way to the tinker and his melting-pot, a considerable number returned to the hands of the monumental brass-engraver, to reappear in a new form on other men's graves. Thus we find that the brasses which were laid down in the latter part of the 16th century were often cut from earlier plates, and newly engraved upon the reverse side.

But the reign of Edward VI. was even more destructive, when regularly-appointed commissioners were sent round to the various cathedrals and parish churches, with orders to destroy or carry away everything that was popish. And it may be noted that the more intrinsic value anything possessed, the more papistical it seemed to be in the eyes of these worldly commissioners. Had Edward VI.'s reign continued but a few years longer, we might have been obliged to count our brasses only by hundreds instead of by thousands.

A good account of these times is found in Weever's "Ancient Funeral Monuments," published in 1631, and therefore but a few

years before the outbreak of the Great Rebellion. He tells us that—"Toward the latter end of the raigne of Henry the eight, and throughout the whole raigne of Edward the sixth, and in the beginning of Queene Elizabeth, certaine persons of every County were put in authority to pull down and cast out of all Churches, Roodes, graven Images, Shrines with their reliques, to which the ignorant people came flocking for adoration. Or anything else which tended to idolatrie and superstition. . . . But the foulest and most inhumane action of those times was the violation of Funerall Monuments. Marbles which covered the dead were digged up, and put to other uses, Tombes hackt and hewne apeeces; Images or representations of the defunct, broken, erazed, cut, or dismembred, Inscriptions or Epitaphs, especially if they began with an *orate pro anima*, or concluded with *cuius animae propitietur Deus*. For greedinesse of the brasse, or for that they were thought to bee Antichristian, pulled out from the sepulchres, and purloined. . . . This barbarous rage against the dead (by the Commissioners, and others animated by their ill example) continued untill the second yeare of the raigne of Queene *Elizabeth*, who, to restrain such a savage cruelty, caused a Proclamation to bee published throughout all her dominions."

This was "A Proclamation against breaking or defacing of Monuments of Antiquitie, being set up in churches, or other public places, for memory, and not for superstition." Twelve years later a second proclamation was published by Elizabeth to the same purpose.

The Great Rebellion.—Again Weever, though now by anticipation, strikes the keynote of the treatment of brasses by the Puritan party,—

"These proclamations (of Elizabeth) took small effect, for much what about this time, there sprung up a contagious broode of Scismatickes; who, if they might have had their wills, would not onely have robbed our Churches of all their ornaments and riches, but also have laid them levell with the ground; choosing rather to exercise their devotions, and publish their erronious doctrines, in some emptie barne, in the woods, or common fields, than in these Churches, which they held to be polluted with the abhominations of the whore of Babylon."

When the "contagious broode of scismatickes" at last did have their wills, churches naturally suffered, and especially cathedrals. Cromwell and his army of "godly men" left their mark wherever they went. Once more commissioners were appointed in every county to "reform" the churches, and so thoroughly was their work performed, that scarcely a brass is now to be found in any of the cathedrals, and many parish churches also were stripped entirely of their memorials. The empty slabs with which they often abound are a melancholy sight. Brasses were made of valuable metal, and were sometimes found useful in the casting of cannon. Numerous instances occur in which brasses were torn up wholesale, and sold by weight for ridiculously small sums, sometimes at as low a rate as threepence or fourpence per pound. Nor must this ill treatment be laid wholly at the door of the Parliamentarians. Charles and his cavaliers were equally unscrupulous in all matters where money was concerned, and it is only reasonable to suppose that when college and family plate was sacrificed to the king's use, the safety of brasses which happened to be under the care of royalist parsons would be greatly endangered.

The Churchwarden Era.—The worst ravages during this dark period, when no care whatever was taken of any kind of antiquities, occurred from the latter part of the last century to the first part of the present. Great numbers of brasses were lost, mutilated, or destroyed. A few instances may be given. A correspondent says in the *Gentleman's Magazine* of 1794: "The venerable church of St. Alkmond, in Shrewsbury, being to be taken down and rebuilt, I went to transcribe some old monumental inscriptions, for fear they should be destroyed by the workmen; but to my surprise, there were several inscriptions on brass plates gone. This led me to make enquiry, and I found they were sold, by order of the churchwardens, to a brazier; on which I went and desired to see the plates, and carefully copied the inscriptions. That is, all I could find; but there were more taken from the church, which I fear are lost." His concluding remarks are also worth quoting: "I am sorry, Mr. Urban, we have such Goths and Vandals at this time, who would not scruple to destroy any *memento* for the paltry sum of four or five

shillings. Such people must certainly be void of humanity, of honour, and, I believe I may safely add, of honesty."

For that same paltry sum, and at about the same time, a magnificent Flemish brass was sold at King's Lynn, similar to the two that remain in that town, and therefore one of the finest engravings in Europe.

Instances of such usage might be multiplied indefinitely, and in every county.

Modern Treatment.—In the early years of the Gothic revival brasses were treated almost as badly as before, and even yet do not always receive good treatment. So-called "restorations" have passed in a great wave over all our parish churches, and have in many cases inflicted irreparable damage. Monuments have been displaced, and brasses torn from their slabs and placed upon the walls or in the tower or vestry, and all for the sake of a uniformity of new flooring, or for an additional altar-step, never intended by the original designers of the building. Here again hundreds of instances might be adduced. In 1841 the Church of St. Giles, Camberwell, was almost wholly destroyed by fire, and an entirely new edifice was built on its site by the late Sir Gilbert Scott. The brasses were left to the tender mercies of the contractor and his men. Out of half a score of brasses, one figure, two inscriptions, and two shields escaped, and were roughly cemented to the wall of the new vestry. The rest were scattered broadcast through the parish. Most of them have fortunately been since recovered and replaced.

At Chipping Norton, Oxon, the brasses, loose in 1846, were relaid before 1861, but at the "restoration" of a few years back were once more wrenched from their slabs, broken in the process, and thrown aside in the parvise.

But the record of the last few years is not in the main one of destruction and loss, but rather of recovery and restoration. Brasses, formerly in private possession, are being restored to the churches from whence they were abstracted, as at Hereford Cathedral. The interest of brass-rubbers is gradually arousing a corresponding interest in brass-guardians. Sometimes missing portions of mutilated brasses have been restored, and well restored too, as at Cobham in Kent, and Lingfield, in Surrey.

The beautiful little brass at East Wickham, Kent, was restored in 1887, in commemoration of the Queen's Jubilee.

Since 1881 the National Society for Preserving the Memorials of the Dead has been doing good work in this direction, and its influence is rapidly extending. It attempts carefully to watch works carried on in churches, especially during the progress of "restoration" and rebuilding, and to provide the repair of such memorials as the Society may think necessary or desirable.

II. Making a Collection.

METHODS OF COPYING.

By means of a collection of rubbings, it is possible to bring together and compare the brasses of each era and of each distinctive style. The process of making a rubbing is a purely mechanical one, and can be performed by persons altogether unskilled in drawing. As in other things, however, a little practical experience is needed before the collector can expect his rubbings to be quite up to the mark. Practice makes perfect.

The method usually adopted is as follows:—Purchase at a paper-hanger's shop a roll of white lining or ceiling paper, of medium thickness and quality. If the paper is too thin, it will tear easily, and if too thick it will not press sufficiently into the incised lines of the brass, and so will give only a bleared rubbing. If the quality is poor, the paper will turn a dirty yellow colour, especially after being exposed to the light. It is sold in pieces of twelve yards each, and in two widths, viz., 22 inches and 30 inches. Wider paper is rarely met with, and is exceedingly inconvenient to carry about. When a brass is more than 30 inches wide, it must be rubbed in separate pieces, which may afterwards be pasted together. Some few collectors prefer to use tinted paper, but it is not so satisfactory as white.

The rubbing is performed with heelball, a composition of beeswax, tallow, and lamp-black, which is sold by leather-cutters (not saddlers) in small cakes about as large as a penny. It is used by cobblers, and can sometimes be bought at their shops. The best make is by Ullathorne, and can be procured everywhere. He also sells larger cakes, of about three inches in diameter, which will often be found useful. Heelball is either hard, medium, or soft, according

to the amount of tallow it contains. The quality can always be ascertained by application of the thumb-nail. It is as well to be provided with all three kinds, as some brasses require rather different treatment to others. The softest heelball cannot be used in hot weather, since it has a tendency to melt.

With a not too hard nail-brush and a duster in his pocket, the collector is now equipped for work, and may attempt his first brass. A preliminary and very necessary operation is to carefully brush and dust away every speck of dirt from the surface of the brass. If this is not done, or any grits are left, the paper is sure to tear before the rubbing is half completed. We will first suppose the brass to be upon the pavement of the church, or upon the flat surface of an altar-tomb. The roll of paper must be laid upon it, and its upper edge firmly secured by weights, books, or hassocks; the rest of the paper can be unrolled as it is needed. The heelball must be rubbed evenly over the whole brass, when a perfect impression will be obtained, the incised lines appearing white. Greater clearness will often be gained by first pressing the paper into the lines. This can be done by the hand, or better by taking off the boots and walking up and down upon the brass.

If the brass is small and finely engraved, covered with diaper work or hatching, it will be well to use the hardest heelball. Longer time and more trouble will be needed to get a black rubbing, but the lines will be sharper, and the whole capable of receiving a beautiful polish by being simply rubbed over with a handkerchief. A heelball rubbing is quite fixed, and will not smear. If the brass has much plain surface, a uniform blackness can be far more easily obtained with softer heelball. Care should be taken not to rub beyond the brass over the stone slab, and so spoil the outline. Some, however, prefer to ignore the outline, and afterwards to cut out and mount the rubbing. Should the brass be fixed upon the wall, it will be necessary to fasten up the paper in some way. Drawing-pins are not available against a stone wall, and other means must therefore be found. Most collectors use wafers. This is the cleanest and most convenient way. Some prefer soft soap, which messes alike both paper and wall; others powdered gum, to be moistened in the hand. For carrying the materials, it is as well to have some sort of case, made of

waterproof, to sling over the back. A needle case and an umbrella cover will suggest two of the forms which it may take.

The heelball method has been thus fully described, because it is the one most usually adopted, and is also the simplest. It was not, however, discovered until some years after brasses began to be copied, and collections of their impressions to be made. In about the year 1780, Craven Ord, Sir John Cullum, and the Rev. Thomas Cole commenced the first known collection, and their method of procedure was as follows:—Printers' ink was poured upon the brass, and wiped into all its lines; damped paper was then laid upon it and pressed well in, producing a printed fac-simile, though of course the position of the brass was reversed. This was a great disadvantage, especially as it rendered illegible all the inscriptions. The process has not been made use of at all in late years, and it is doubtful whether many incumbents could be found who would permit the pavements of their churches to be made in the mess which it would necessarily entail.

At the death of Craven Ord, in 1830, his collection was purchased by the late Francis Douce for £43, and by him bequeathed to the British Museum, where they were deposited in 1834.

While Ord and his friends were printing, other collectors began to make use of blacklead in the same manner in which heelball is now used. The result was very bad, for the rubbings would soon become so smudgy and faint as to be almost worthless.

The Messrs. Waller next introduced a new method. Their plan was to prepare rubbers of wash-leather, stiffened with paper, of a triangular shape, and primed with a thin paste formed of very fine powdered blacklead mixed with the best linseed oil. The rubbings were taken on stout tissue paper. This method is still in use, and has certain advantages. An accurate rubbing can be made in a few minutes, which would perhaps take an hour or more if done with heelball. It is, however, very faint, and is absolutely useless for exhibition.

Another method is mentioned by Albert Way in the *Archæological Journal* of September, 1844. He says that some collectors prefer the use of rubbers of soft black leather, the waste pieces which remain in the shoemaker's workshop, especially those parts which are most strongly imbued with the "dubbing," or black

unctuous compound, with which the skins are dressed by the curriers. The plan has not found general favour with brass-rubbers, though it stands high in the favour of campanologists, being admirably suited for taking rubbings of the inscriptions and devices upon church bells.

In 1844 there appeared Richardson's Metallic Rubber, a bronze-coloured composition, intended to give to the rubbing the appearance of the brass itself. It was intended to be used upon a dark paper, so that the lines might be black and the surface the colour of the original. It was used in the same way as heel-ball. In giving an almost perfect facsimile of the brass, one of the greatest advantages of a heelball rubbing was at once lost. A rubbing in black and white is a great deal clearer than the brass from which it is rubbed, and this clearness is of course lost by the use of a bronze rubber.

If a number of copies are wanted of any single brass, lithographic transfer paper may be used with lithographic crayons. The rubbing thus obtained can be transferred to stone or zinc, and other copies printed from it.

In searching for brasses in a church where such are believed to be, the following hints, suggested by the Cambridge University Association of Brass Collectors, will be found useful. They also suggest notes which may be taken as to measurements and position. They are perhaps more elaborate than are generally necessary, being drawn up especially in reference to full accounts of the brasses of certain counties or districts.

1. All brasses, including mere inscriptions, to end of 18th century required.
2. Search the Church as thoroughly as possible, walls and floor (*taking up all cocoanut matting*), not omitting vestry, organ-loft, all chantries, side-chapels, etc.
3. State all component parts of extant Brasses—viz., Figures, Children, Canopies, Shields of Arms, Foot Inscriptions, Border Fillets, Scrolls, Labels, Mottoes, etc., attending especially to the following details :—

Figures.—Full description of all garments, ornaments, armour, attitude (whether kneeling or standing, etc., and to which side) ; all imperfections or peculiarities of engraving, mutilations, etc , slight or serious, and in what part ; whether feet to East or otherwise ; whether worn or in good preservation.

The *exact dimensions* (extreme length and breadth). With regard to *Children* enumerate sons, and daughters, how dressed, how disposed, in what attitude, etc. (*v.* hints for Figures *sup.*).

Canopies.—Whether of 1, 2, or 3 pediments ; mutilations, if any ; *Exact Dimensions* (tip of highest pinnacle to base, and from outside of shaft to ditto).

Border Fillets.—Whether with plain angles, or having, *and in what order*, the Evangelistic Symbols (eagle, St. Jno. ; angel, St. Matth. ; lion, St. Mark ; ox, St. Lu.).

An exact copy of the Inscription (with all contractions and errors of spelling, peculiarities in use of small or capital letters, etc.), with a notice of the character employed (whether incised or raised, whether in English capitals or cursive, black letter, Lombardic-Uncial, etc., etc., and any peculiarities generally, any flaws or mutilations, also the distribution of the words around the 4 strips of the border fillet.

If the Brass is on an altar-tomb, state whether Inscription is in chamfer (slanting edge) or flat.

Inscriptions, at feet of figures, or separate, *v.* hints on Border Fillets. *Dimensions of the plate in all cases.*

Shields of Arms.—An heraldic description (tinctures freq. to be found from other shields of the same arms on tombs, monuments, in painted windows, affixed to roof beams, etc., etc).

In all cases, the dimensions of the whole composition (extreme length and breadth) are essential ; as many oth r measurements as possible are desired.

4. Especially of *Shields*, *Inscriptions*, and *Figures*, a rubbing, however, perfunctory, would be welcomed *in lieu of* a full description.

5. The *position* of the Brass (mural, floor, or on altar-tomb, in nave, chancel, aisle, or chantries, etc.) to be given, *always in terms of the cardinal points*, with other details, where possible, and measurements, such as height from ground, or situation (under pews, etc., wholly or partly, etc.).

6. In all cases the heraldic terms, dexter and sinister (for L. hand and R. hand respectively) to be used—*e.g.*, in Border Fillets, "top-strip, sinister-strip, bottom-strip, dexter-strip," is the order.

7. Interview the Incumbent, wherever possible, for information of loose or lost brasses, details of personages commemorated in extant brasses, or history of the brasses themselves, etc., etc., and for name of the patron saint of church, and side-chapels, etc., wherein is the brass.

8. Mention should be made of all Matrices, stating position, etc., original parts, as far as recognisable ; if large, dimensions, and all description generally, will be welcome.

Brass-rubbings are greatly improved by being mounted, but the process of mounting occupies a good deal of time and trouble. Some collectors merely paste their rubbings upon thin linen or canvas. Others first cut them out and paste them on tinted paper, and then upon canvas, adding rollers at the top and bottom. Fresh paper must always be stretched before use, or it will do so afterwards, and spoil the appearance of the rubbing. The name, date and origin of the brass may be very neatly inscribed by means of stencil plates. The mounted rubbings can be sized and varnished without damage. A binding of coloured braid gives a high finish to the whole.

HOW TO ARRANGE A COLLECTION OF RUBBINGS.

Brass-rubbings are necessarily bulky, and the young collector will soon begin to be in difficulties about their bestowal. The walls of his room or the family staircase are no longer spacious enough to display his newer acquisitions. Where and how can he conveniently keep them? He has a choice of several methods, each with its own peculiar advantages. Some method, however, he must adopt, or he will never be able to pick out a rubbing which he may want without struggling helplessly through the whole collection.

As a first step, whatever method of arrangement be adopted, he must keep a careful catalogue,—or better still, two catalogues.

The name of the church from which the rubbing comes, and its number in the catalogue, must be written upon it. If this is omitted, the collector will before long forget to which churches his brasses belong, confusing them one with another.

It is a great advantage to keep two catalogues.

1. A small one, to carry in the pocket. It should contain the following information :—

(*a*) The name of the church, town, or village, and county where the brass is to be found.

(*b*) The name of the person or persons commemorated, or, failing that, the class to which it belongs : knight, lady, civilian, priest, etc.

(*c*) The date or approximate date of the brass.

(*d*) The date of the rubbing.

EXAMPLE :—

245.	Haccombe.	Devon.	St. Blaize.	Nich. Carew, Esq.	1469	18 Aug., 86.
246.	Balsham.	Cambs.	Holy Trin.	J. Blodwell, Priest.	1462.	11 Dec., 86.
247.	Goring.	Oxon.	St. Thomas	A lady.	1401.	15 July, 86.

2. The larger catalogue, to which the smaller is a key, should be modelled after the plan of the Oxford Architectural Society's Manual.

A description and full particulars should be given, with measurements, exact position, coats-of-arms, etc.

An example will best explain the method.

SIR WILLIAM HARPER AND WIFE, 1573.
St. Paul's, Bedford.

No. 355.

A.D. 1573. **Sir William Harper and Wife.**

St. Paul's, Bedford.

Position.—On an altar-tomb against the south wall of the south chapel of the choir.

Component Parts.—Two figures, each about 20 in. in length, a black letter inscription of five lines, and a coat-of-arms.

Description.—The knight in Elizabethan armour, with mail-skirt protected by tassets, etc. Sword and dagger to left and right. Over all, a cloak, fastened at the neck by three buttons over the right shoulder. Head bare, but resting on helmet. Small ruff.

Lady in quilted petticoat and open dress with small waist sash. Sleeves with large diagonal slashes. Queen Mary head-dress and small ruff.

Coat-of-Arms.—Harper, now borne by Bedford Grammar School. [Unless well known, it is necessary to describe the coat.]

Inscription.—"Obiit 27° die Februarii. 1573. Año aetatis suae 77° | Here under lieth buried the body of Sir William Harper knight Alderman and late Lorde Maior of the Citie of London withe dame Margarett his last wife w^ch^ | Sir William was borne in this towne of Bedford, and here foũded & gave lands | for the mayntenance of a Grãmer Schoole.

[The | indicates the end of a line.]

Catalogue-keeping is of course troublesome, but should be persevered in, for in no other way is it possible to get so clear an idea of the peculiarities of armour and costume. The eye is thus trained to see minute differences which would otherwise escape notice, and the mind to report them with accuracy.

The preliminary question of a catalogue being decided, it becomes necessary to settle on a system of classification.

Three systems may be noticed; the choice of one of which must be left to the collector.

1. The obvious one of setting down each rubbing in order, as it is added to the collection, irrespective of date, place, or character. This has its advantage in the ease with which the catalogue can be kept. The rubbings should then be kept in rolls of ten or a dozen together, each roll carefully marked. Particular rubbings may be easily found by reference to the catalogues.

2. Division into classes. This is perhaps the best way to arrange a large collection, but is applicable also to small ones. The head divisions are, of course, armed knights and esquires, priests, ladies, civilians, and miscellaneous brasses, such as skele-

tons and shroud-brasses, crosses, brasses of foreign workmanship, etc. They may be sub-divided to almost any extent as the collection grows, the natural sub-divisions being generally those of date and style. Great stress must be laid on the accurate ticketing of every roll.

A modification of this method is to divide brasses simply according to date. It may be done in two ways: (i.) By classing together all the brasses of the same century, sub-dividing them by scores or decades of years. (ii.) By classing together all the brasses of the same reign, sub-dividing them by great historical events.

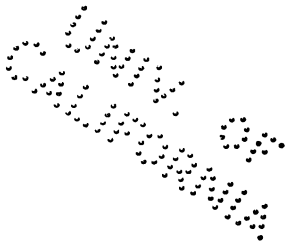
For the historian this method has decided advantages, but at the same time is a little awkward in practice. Combined with the class-division it becomes exceedingly useful.

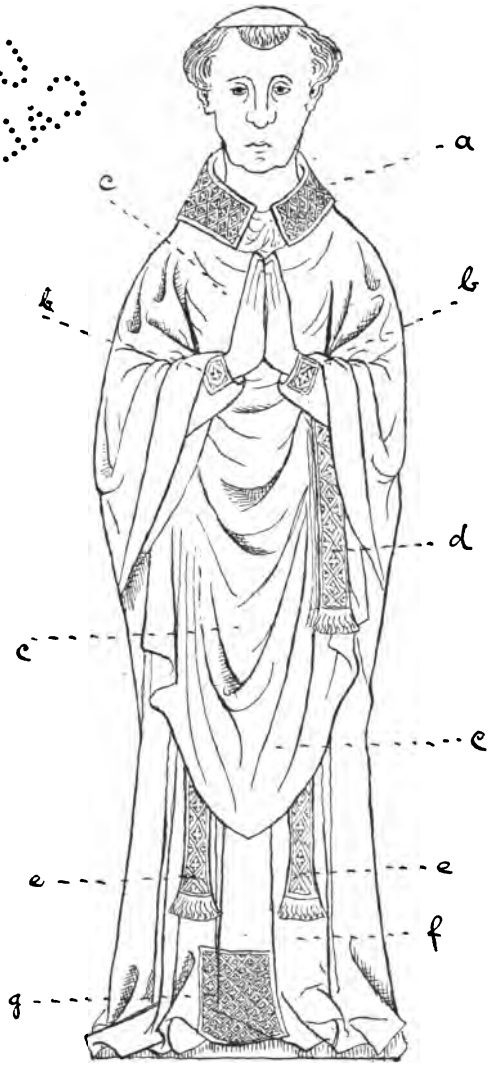
3. Classification by counties or other local divisions. Generally a clumsy method, and useful only when the aim of the collector is to complete his series for a few particular counties.

Such a quantity of poorly engraved and poorly designed brasses of the 16th and 17th centuries are in existence, that no ordinary collector would care to encumber himself with a large number of them. They so nearly resemble one another in many instances, that a few typical examples are all that are needed.

With so many methods of classification open to him, it would be well for the collector, before making choice of any one of them, to ask himself what is his real reason for collecting. The answer may at once decide him to adopt one or other method; but probably his reasons are many and various, and will not help him. In that case it may on the whole be more convenient to begin with the first method, and to change to the second as soon as his collection is sufficiently large.

The collection at the British Museum is contained in half-leather albums of enormous size, some of them ten feet or more in height. Their great cost precludes their use by the private collector, unless he is possessed of an ample income. In almost all cases he must be content with a large cupboard in which to keep his rolls, and if they are carefully arranged, they will be quite as accessible as if they were in albums.





Priest in Eucharistic Vestments.

a. The Amice.
b. The Apparels of the Alb.
c. The Chasuble.
d. The Maniple.
e. The Stole.
f. The Alb.
g. The Apparel of the Alb.

III. Classes of Effigies.

PRIESTS.

PERHAPS the most interesting classes of effigies are those which represent respectively Sir Priest and Sir Knight. Of these it is more convenient to take Sir Priest first, because his vestments are an inheritance from a far earlier age, identical in name and use, though not in shape and material, with those worn centuries before, and because they underwent no changes, except in form, during the period of Brasses down to the Reformation. Moreover, the earliest brass in existence, viz., A.D. 1231, represents one of the priestly order, the German bishop Ysowilpe, still lying in the Church of St. Andrew, at Verden. The clergy were divided into two great classes :—

1. **The Minor Orders.**

   Door-keeper ; symbol, a key.
   Exorcist ; symbol, a holy water-pot.
   Lector ; symbol, a book.
   Acolyte ; symbol, a candle.

All orders received the tonsure, and all wore the same dress, viz., the long white *alb*, with the single exception, and that only in parish churches, of the sexton, who ranked as a door-keeper.

2. **The Major Orders.**

   Subdivided into two divisions :

   (*a*) *The Sub-deacon*, whose symbol was an ewer and basin, and who was sometimes also called the *Epistoler* and the *Pattener* (*i.e.*, he who held up the empty patten).

   The Deacon, or *Gospeller.*

   The Priest.

(*b*) *The Lords Spiritual*, bishops and archbishops, with priors and abbots.

The mediæval vestments of the Western Church received their full development before the ninth century. From the beginning of the Christian era there had been three great tendencies always exerting themselves on the dress of the clergy:—

(*a*) For a real article of dress to become nothing more than a useless, though symbolic, ornament.

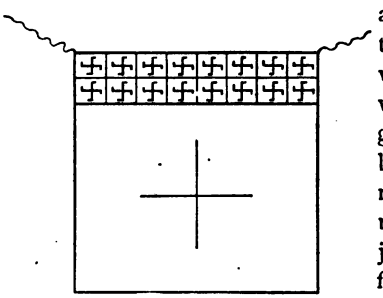
(*b*) For a plain white linen vestment to become gorgeous in colour and material.

(*c*) For the lower orders of the clergy gradually to assume the vestments properly belonging to the higher ranks.

We are not, however, concerned with the various stages through which the different vestments passed, but must take them as we find them in the 14th century.

The usual vestments which appear in the brasses of parish priests are those worn at the celebration of the Holy Eucharist, or Sacrifice of the Mass. They consisted of the amice, alb, girdle, stole, maniple, and, most important of all, the chasuble.

(1) *The Amice* was originally a hood, but soon became a mere neckerchief, or square of silk, with a cross embroidered upon it, and with a border sewn along the edge to which its strings were fastened. This border was called an *apparel*, a name given to any piece of embroidery sewn upon a vestment, and it was often ornamented with gold, silver, and jewels. The name orphrey is frequently used interchangeably with apparel for the same kind of work, but more often it implies a narrower strip of stuff, such as will be found down the centre and round the edge of the chasuble. The apparel of the amice is never called an orphrey, and in brasses always appears like a broad collar.



The Amice.

(2) *The Alb* was a linen vestment reaching to the feet, with close sleeves, and ornamented with six orphreys, or apparels, a

square being sewn to the lower hem both in front and behind, while the other four adorned the back, breast, and cuffs. Those on the cuffs sometimes, in the earlier examples, entirely encircle the sleeve, as at Horsmonden, Kent, *c.* 1330, and Wensley, Yorks, *c.* 1360, but usually only cover the upper part. The alb was confined at the waist by a girdle or belt, and was not open in front. In a cathedral church all orders wore it, and most the amice also. Angels are almost invariably represented in this attire.

(3) *The Stole*, almost entirely confined to the higher orders, was a long and richly-embroidered band passed round the back of the neck and hanging down in front. It was crossed over the breast, and was kept in position by the girdle. Bishops usually wore the stole straight, and by deacons it was only worn over the left shoulder. Its fringed ends, appearing from beneath the chasuble, are alone seen in brasses, with a few exceptions, as at Horsham, Sussex, and Sudborough, Northants.

(4) *The Maniple*, once a napkin, and intended for use as such, at about the time of the Norman Conquest dwindled down to a silk and gold strip, very similar to one of the ends of the stole. It was hooked or buttoned to the sleeve of the left arm.

(5) *The Chasuble* was the distinctive mark of a priest. It was a large oval vestment, sometimes slightly pointed, with an aperture in the middle for the head. It was put on over all the other vestments, and was originally of a soft and pliable material. It was usually ornamented in front and behind with a Y-shaped orphrey, which in later times became a straight-armed cross.

These were the vestments which were worn by the priest at the altar, and in which he was commonly buried. He is frequently represented in brasses as holding a chalice and wafer, and these two were often buried with him, being laid upon his breast. In most instances the chalice is held in the hands, but there are exceptions, as at Wensley, in Yorkshire. Brasses of chasubled priests are common everywhere, and are usually of small size, with an average height of perhaps 20 inches.

NOTABLE EXAMPLES:—

Lawrence de St. Maur, Higham Ferrers, Northants, 1337. Large.
John de Grovehurst, Horsemonden, Kent, *c.* 1340. Large.
Thomas de Horton, North Mimms, Herts, *c.* 1360.

Simon de Wensley (name uncertain), Wensley, Yorks, *c.* 1360. Large.
Priest (unknown), Shottesbroke, Berks, *c.* 1370. Large.
Priest (unknown), Fulbourn, Cambs, *c.* 1370.

Episcopal Vestments.

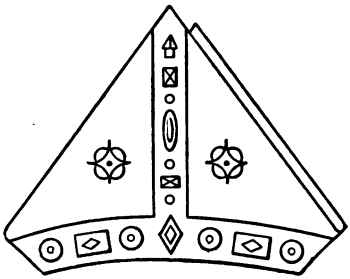
The higher orders, bishops, abbots, and archbishops, were entitled to wear all that could be worn by their subordinates, together with certain additional and distinctive vestments. Bishops and mitred abbots were of equal rank, and cannot be distinguished by their dress. It was once supposed that, contrary to the usage of a bishop, an abbot held his pastoral staff with the crook turned inwards, to signify that he had no jurisdiction outside his monastery. This, however, has no support from existing effigies, in which the staff is held indifferently either way.

In addition to the eucharistic vestments already enumerated, bishops wore both—

1. *The Tunicle* of the sub-deacon, and
2. *The Dalmatic* of the deacon.

These reached to the knee, and were alike in shape and material. They were fringed, and the latter often richly embroidered. Both were slit up for a short distance at the sides. The tunicle is represented as rather the longer of the two, in order that both may be seen. They were worn under the chasuble, while the stole was sometimes below them, as at Westminster Abbey, Burwell, Cambs, and New College, Oxford; and sometimes below only the dalmatic, but above the tunicle, as at Ely Cathedral. Other episcopal insignia are the mitre, sandals, gloves, ring, and pastoral staff.

3. *The Mitre* began as a plain white linen or fur skull-cap, with long strings. It attained the form by which we know it during the 12th or 13th century, and its further developments were slight. In the earlier examples it is low in height and without crockets, which were first added at the end of the 15th century. Two *infulæ* or *lappets*, richly embroidered strips of silk, were attached to the lower edge of the mitre, and hung down one behind each ear. They may be seen in the brasses of Archbishop Grenfeld, at York, 1315, and of Bishop Boothe, at East Horsley, Surrey, 1478.



Mitre, 14th Century

Crocketed Mitre, 16th Century.

4. *The Sandals* were pointed slippers ornamented by three strips of embroidery, forming a sort of orphrey.

5. *The Gloves* were of white netted silk, with a jewelled ornament upon the back. The middle finger of the right hand was cut away, in order to show the episcopal *ring*, which was worn below a guard upon that finger.

6. *The Pastoral Staff* terminates in a heavy crook, ornamented with jewels, and frequently containing the symbol of the lamb and banner. To it is often attached a scarf, known as the *vexillum*, and supposed to be derived from the Labarum, or Standard, of the first Christian emperor, Constantine the Great. The end of the staff is furnished with a small spike.

Archbishops used the same vestments as bishops, with one addition and one alteration :—

1. *The Pall*, a circle of white lambswool, adorned with crosses, and with pendant and weighted ends in front and behind, was thrown over the shoulders above the chasuble. Its history is interesting, since it was first conferred as a mark of distinction by the early Byzantine emperors upon the patriarchs of Constantinople. Being adopted in the West, it became the special prerogative of the pope to confer this vestment, and the various metropolitans always received it straight from the chair of St. Peter.

2. *The Crozier* was substituted for the pastoral staff. The difference lay in the head, which instead of a crook became a cross, and sometimes a crucifix, as at New College, Oxford.

EXAMPLES :—

Archbishops.

Grenfeld, of York, York Cathedral, 1315.
Waldeby, of York, Westminster Abbey, 1397.
Cranley, of Dublin, New College, Oxford, 1417.
Unknown (of York?), Edenham, Lincs, *c.* 1550.

Bishops.

Trilleck, of Hereford, Hereford Cathedral, *c.* 1360.
Wyvill, of Salisbury, Salisbury Cathedral, 1375,
Waltham, of Salisbury, Westminster Abbey, 1395.
Boothe, of Exeter, East Horsley, Surrey, 1478.
Bell, of Carlisle, Carlisle Cathedral, 1496.
Stanley, of Ely, Manchester Cathedral, 1515.
Young, of Callipolis, New College, Oxford, 1526.
Goodrich, of Ely, Ely Cathedral, 1554.

Abbots.

Delamere, St. Alban's Abbey, *c.* 1375.
Estney, Westminster Abbey, 1498.

Processional Vestments.

Ecclesiastics are often represented as wearing other vestments than those already described.

1. *The Cope* is the chief among these, and is worn over a cassock and surplice. It is a cloak-like outer vestment, with a broad ornamental orphrey round the edge, and is semi-circular in shape, fastened at the neck by a large clasp, called a *morse*. The whole of the cope is sometimes richly diapered, as at Winchester and Balsham.

2. *The Almuce*, a fur hood, with long ends pendant in front, is worn with the cope. To conveniently represent the fur, the surface of the brass is commonly lowered, and the depression filled up with lead or some similar substance.

Examples of coped priests are exceedingly common, and often very fine, thus affording a marked contrast to the memorials of their brethren in Eucharistic vestments.

NOTABLE EXAMPLES :—

Canon Campeden, St. Cross, Winchester, 1382.
Canon Fulburne, Fulbourn, Cambs, *c.* 1390.
Canon Sleford, Balsham, Cambs, 1401.
Prior Prestwyk, Warbleton, Sussex, 1436.
Dean Blodwell, Balsham, Cambs, 1462.
Professor Sever, Merton College, Oxford, 1471.
Bishop White, Winchester College, Hants, *c.* 1548.
Archbishop Harsnett, of York, Chigwell, Essex, 1631.

Orate pro aīa Thome Wilkynson Arcum
q̄ aquitri quondam p̄bendarij hui ecclīe sancti
Wulframi de Grantham et Rectoris de Hacoibe
liby Wontern et Orpyngton qui obiit xxij die
decembris A dñi M CCCC xi cui aīe p̄pietur deus

Coped Priest, 1511. Orpington, Kent.

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Canons of Windsor were entitled to wear, instead of the cope, the mantle of the Order of the Garter, of which they were members. It was purple in colour, and bore upon the left shoulder a circular white badge with a red cross.

EXAMPLES :—
Canon Lupton, provost, Eton College, *c.* 1536.
Canon Cole, S.T.B. Magdalen College, Oxford, 1558.

The almuce is frequently worn without the cope, and then its full dimensions become apparent. It is brought well together over the breast, and slopes down over the arms. Its edge is fringed by a row of small tufts of fur or tails.

EXAMPLES :—
Archdeacon Goberd, Magdalen College, Oxford, 1515.
Prebendary Adams, East Malling, Kent, 1522,
Provost Hacombleyn, King's College, Cambridge, 1528.
Canon Coorthopp, Christ Church Cathedral, Oxford, 1557.
Provost Brassie, King's College, Cambridge, 1558.

Academicals.

At the two universities, and more particularly at Oxford, there are to be found a number of brasses of priests in academical habits, though they are rare elsewhere.

Among them there is considerable diversity, and it is exceedingly difficult to discriminate between these divergences, and explain their meaning.

All wear the cassock. They may be roughly divided into several classes, according to the dress.

1. *The Doctor's dress*, probably (*vide* illus., p. 45)
   (*a*) *Sleeveless Gown*, reaching to the feet, and having a single slit in front, through which both the arms were thrust.
   (*b*) *The Tippet*, a large cape, distinguished from the almuce by having a straight edge and no pendants.
   (*c*) *The Academical Hood*, either added to or substituted for the tippet. It is best seen in profile, as in the kneeling figures of Dr. Billingford, at St. Benet's, Cambridge, and of Archdeacon Polton, at All Souls' College, Oxford.
   (*d*) *The Cap*, stiff and round, and rising slightly to a point in the middle. Dr. Billingford and Dr. Hautryve, of New

College, wear skull caps instead. Neither kind bears any resemblance to the modern college-cap.

EXAMPLES :—

William Hautryve, LL.D., New College, Oxford, 1441.
Richard Billingford, D.D., St. Benet's Church, Cambridge, 1442.
John Argentein, D.D. and M.D., King's College, Cambridge, *c.* 1480.
Unknown, Little St. Mary's, Cambridge, *c.* 1480.
William Towne, D.D., King's College, Cambridge, 1496.
Unknown, Great St. Helen's, Bishopsgate, London, *c.* 1500.

2. *Bachelors of Divinity*, perhaps
   (*a*) *Gown with two slits*, instead of one.
   (*b*) *Tippet*, half-furred.
   (*c*) *Academical Hood*, sometimes omitted.

This class is a doubtful one, and two of the examples below, from Queens' College and Trinity Hall, are, to say the least, peculiar.

EXAMPLES :—

John Bloxham, S.T.B. (*Sanctæ Theologiæ Baccalaureus*), Merton College, Oxford, 1387.
John Darley, Herne, Kent, *c.* 1450.
William Blakwey, Little Wilbraham, Cambs, 1521.
Unknown, Trinity Hall, Cambs, *c.* 1530.
Unknown, Queens' College, Cambridge, *c.* 1535.

3. *Masters and Bachelors in other faculties.*
   (*a*) *Surplice*, of course over the cassock.
   (*b*) *Tippet.*
   (*c*) *Hood.*

In this class are included the great mass of academical brasses. The different degrees are probably distinguished only by the colour of the hood, which does not appear. The surplice has usually very short sleeves.

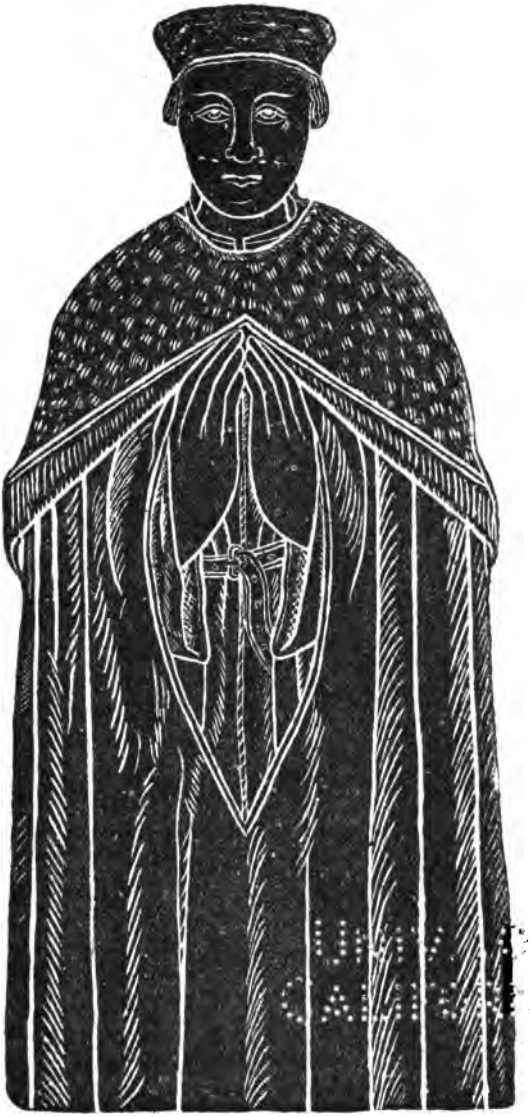
EXAMPLES :—

John Mottesfont, LL.B., Lydd, Kent, 1420.
Walter Wake, S.T.S., New College, Oxford, 1451.
David Lloyde, LL.B., All Souls' College, Oxford, 1510.
Nicholas Goldwell, M.A. (no tonsure), Magdalen College, Oxford, 1523.
Abbot Lawrence, of Ramsey, Burwell, Cambs, 1542.

Sometimes the surplice is apparently omitted, but whether this has any special significance or not it is impossible to tell.

EXAMPLES :—

Ralph Vaudrey, M.A., Magdalen College, Oxford, 1478.
Nicholas Wotton, LL.B., Great St. Helen's, Bishopsgate, London, 1482
Richard Spekynton, LL.B., All Souls' College, Oxford, 1490.



A Doctor, *c.* 1480. Little St. Mary's, Cambridge.

UNIV. OF
CALIFORNIA

4. *Undergraduates*, or more properly, students. It is possible that in the brass of Thos. Baker, student of civil law, 1510, in All Souls' Chapel, we have the attire of the mediæval undergraduate. He is dressed in a belted tunic, a fur-sleeved gown, and a mantle, to which is attached a small hood, gathered up upon the left shoulder. He has no tonsure.

The Monastic Orders.

Monastic brasses are comparatively rare, in consequence doubtless of the spoliation and destruction of the monasteries under Henry VIII.

Abbots, in episcopal vestments, are to be found at St. Alban's, Westminster, and a few other places.

The only one in distinctly monastic attire is at Dorchester, Oxon, representing Richard Bewfforeste, *c.* 1510. His cowled cloak is open in front, showing a surplice and almuce underneath. His pastoral staff rests on his right arm.

Priors. Of a prior there is a very fine example at Cowfold, in Sussex, the cloak and cowl alone being visible.

Monks, of the Benedictine order, in the same simple dress, are to be found at St. Alban's and elsewhere.

Abbesses. Two only are known, at Elstow, in Bedfordshire, and Denham, in Buckinghamshire. Their dress is that of a widow in ordinary life, viz., a plain kirtle, mantle, veil head-dress, and barbe or wimple. The Elstow abbess has a pastoral staff.

Nuns. Some half-dozen nuns are similarly attired, but Margaret Dely, 1561, treasurer of the convent of Syon, in her diminutive brass at Isleworth, Middlesex, has no mantle.

Post-Reformation Ecclesiastics.

The divines of the Reformation are not very commonly commemorated by brasses; but when they occur, they are represented in the ordinary dress of citizens, which will be described under the head "Civilians."

NOTABLE EXAMPLES:—

Griffin Lloyd, rector, Chevening, Kent, 1596.
Dean Tyndall, Master of Queens' College, Cambridge, Ely Cathedral, 1614.
Dean Wythines, Vice-Chancellor of Oxford University, Battle, Sussex, 1615.

BRASSES OF KNIGHTS.

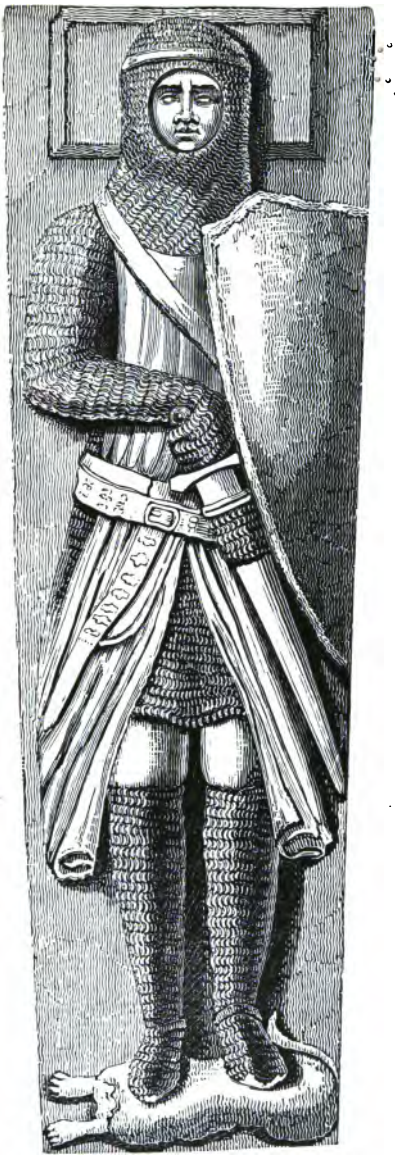
Mediæval armour is nowhere so well represented as on brasses. We have left to us specimens of every kind of armour, from the chain-mail of the crusader to the latest development of the reign of Charles II., when gunpowder and shot caused it to be finally abandoned.

The student should, however, by no means neglect to visit the armouries in the Tower of London, where he may learn much that is not apparent upon an engraved brass; *e.g.* the methods of fastening together the various parts of a suit of armour, the way in which roundels are strapped and buckled to the breast-plate or épaulière, and similar details. The defences of the back are never shown in brasses. These can hardly be learnt but from collections of armour. The Tower is particularly rich in armour of the reign of Henry VII., and all later developments are represented.

Stone effigies deserve equal attention, chiefly for the light they throw on the earlier periods. Knights who fought under Plantagenet kings may be found in nearly all the great cathedral and conventual churches. Westminster Abbey must be specially mentioned under this head, and among lesser churches the Temple.

At St. Paul's Church, Bedford, there is recorded to have been a brass to Sir John Beauchamp, 1208, and this, if it had survived to our day, would have been the oldest brass known. As it happens, little is known about it beyond the name of the knight whom it commemorated, and we can only regret its untimely loss.

In knightly brasses we have brought before us the actual contemporaneous portraits of our forefathers as they fought in all the great battles and wars of English history, from the last Crusade to the close of the Great Rebellion. During this period the armour of the knights underwent almost as many changes as occurred in the passing fashions of their ladies. It may be divided into seven distinct classes, each a development of the one



Stone Effigy, *c.* 1270.

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before it. But between each there is of course a short period of transition, just as between the different styles of Gothic architecture, with whose rise and fall the art of brass-engraving is intimately connected.

I. The Surcoat Period. During which entire suits of mail were worn, ending with the death of Edward I., 1307.

NOTABLE EXAMPLES:—

Sir John Daubernoun, Stoke d'Abernon, Surrey, 1277.
Sir Roger de Trumpington, Trumpington, Cambs, 1289.
Sir Robert de Bures, Acton, Suffolk, 1302.
Sir Robert de Setvans, Chartham, Kent, 1306.

(*a*) A period of transition, during which additional defences of plate began to be worn over the suit of mail, and with the surcoat. Extended through the greater part of the reign of Edward II.

NOTABLE EXAMPLES:—

Sir William Fitzralph, Pebmarsh, Essex, *c.* 1320.
Sir —— de Bacon, Gorleston, Suffolk, *c.* 1320.

II. The Cyclas Period. From the Despencer troubles at the close of the reign of Edward II., to the middle of that of Edward III., say. to the founding of the Order of the Garter, 1350, between the battles of Creçy and Poictiers.

NOTABLE EXAMPLES:—

Sir John de Northwode, Minister, Isle of Sheppey, 1325.
Sir John de Creke, Westley Waterless, Cambridgeshire, 1325.
Sir John Daubernoun II., Stoke d'Abernon, Surrey, 1327.
Sir John Giffard, Bowers Gifford, Essex, 1348.

III. The Camail Period. From the founding of the Order of the Garter to the first few years of the reign of Henry IV.

NOTABLE EXAMPLES, exceedingly numerous, *e.g.*:—

The Cobham Series, Cobham, Kent, 1354–1407.
Sir Wm. Fienlez, Hurstmonceux, Sussex, 1402.
Sir Wm. Bagot, Baginton, Warwick, 1407.

(*a*) Transitional, overlapping the two periods which it partially

divides. A larger quantity of plate armour is worn in conjunction with the camail of mail.

NOTABLE EXAMPLES:

Sir Thomas Braunstone, Wisbeach, Cambridgeshire, 1401.
Sir John Hanley, Dartmouth, Devon, 1408.

IV. The Complete Plate, or Lancastrian, Period. From Henry IV. to the commencement of the Wars of the Roses in 1455, marked chiefly by Henry V.'s French wars and the battle of Agincourt.

NOTABLE EXAMPLES:—

Sir Simon de Felbrigge, Felbrigg, Norfolk, 1413.
Sir John Peryent, Digswell, Herts, 1415.
Sir Thomas Bromflete, Wimington, Bedfordshire, 1430.

V. The Yorkist Period. From the battle of St. Alban's to the battle of Bosworth and death of Richard III. in 1485, covering the whole period of the Wars of the Roses. The defences of plate were made more numerous and exaggerated than before.

NOTABLE EXAMPLES:—

John Ansty, Esq., Quy, Cambs, *c.* 1465.
Sir Anthony de Grey, St. Alban's, Herts, 1480.
Sir Thomas Vaughan, Westminster Abbey, 1483.

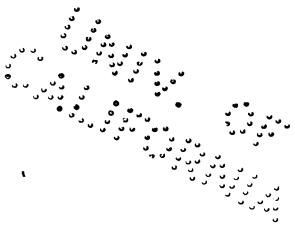
VI. The Mail Skirt, or Early Tudor, Period, of the reigns of Henry VII., Henry VIII., Edward VI., and Mary.

Examples are so numerous that it is useless to mention any in particular, especially as none of them are of any very great merit.

VII. The Tasset, or Elizabethan, Period. Extending to the final abandonment of the use of armour. The very few instances of knights in armour later than the reign of Elizabeth are of the same style. Perhaps the latest known is that of Nicholas Toke, Esq., Great Chart, Kent, 1680.

I. The Surcoat Period.

The reign of Edward I. produces the earliest remaining knightly effigy, viz., that of Sir John Daubernoun, mentioned above, at Stoke d'Abernon, near Leatherhead, in Surrey. Here we have



SIR JOHN DAUBERNOUN, 1277.
Stoke d'Abernon, Surrey.

portrayed the full crusading panoply, though this particular knight never visited the Holy Land.

The armour is as follows :—

1. A complete suit of chain mail, consisting of
   (*a*) *Hawberk*, covering the body and arms.
   (*b*) *Coif de mailles*, or hood.
   (*c*) *Chausses*, or stockings.
   (*d*) *Gloves*, continued from the sleeves of the hawberk, and undivided for the fingers.

2. *Genouillières*, or knee pieces, made either of steel or of a leather called *cuir-bouilli*, and strapped over the chain mail.

A *surcoat* of linen or cloth was worn over the armour. It was sleeveless, and reached to some distance below the knee, being slit up part of the way in front, confined at the waist by a narrow cord, and fringed at the bottom.

ACCESSORIES :—

i. *Shield*, which was either small and *heater*-shaped, as worn by Sir John Daubernoun, or else rounded to the body, as Sir Roger de Trumpington has it. In both cases the coat of arms of the wearer was emblazoned upon it.
   It was worn on the left arm, and supported by a guige or strap, usually ornamented, passing over the right shoulder.

ii. *Spurs*. These were of the "prick" kind, *i.e.*, they were cruelly long plain spikes, fastened by straps across the insteps.

iii. *Ailettes*. Curious square appendages, fastened in an upright position on the shoulders, fringed and emblazoned with the wearer's arms. They were not always used.

iv. *Tilting Helmet*. Only worn when in action. At other times carried slung over the saddle. Made of heavy steel, and padded inside. It is shown only in the Trumpington brass, where the knight's head is pillowed upon it. A chain connects it with the cord which surrounds his waist, answering the same purpose as the modern hat-guard.

WEAPONS:—

i. *Sword.* Large, and cross-hilted. Often very handsome, with a beautifully enriched scabbard. It is hung in front, or a little to the left side, from a broad belt adjusted over the hips.

ii. *Spear.* Only found in the brass of Sir John Daubernoun. It leans against his right arm, and is adorned by a small emblazoned pennon.

In most cases the feet rest against a lion, though occasionally a hound is substituted.

(*a*) **Transition Period.** The same weapons are used, and the same armour worn, but with certain additional defences of plate. These are as follows:—

i. *Demi-plates*, on the upper and forearms, called brassarts or rere-braces and vambraces.

ii. *Coutes*, protecting the elbows.

iii. *Roundels*, or palettes, spiked, buckled to the shoulders and the bend of the arms.

iv. *Jambs*, or shin-plates.

v. *Sollerets*, which were small square plates jointed together and protecting the feet.

The Gorleston knight is in banded instead of chain mail.

II. The Cyclas Period.

The close of the reign of Edward II. saw several important changes in defensive armour. The suit of mail was still worn, but was generally banded, *i.e.*, instead of the little rings being linked to one another, they were sewn in rows upon a leather foundation. The sleeves of the hawberk became shorter, and vambraces were worn beneath on the forearm. The *coif de mailles* upon the head gave way to the fluted steel *bascinet*, and the surcoat to the cyclas. In other respects the armour remained the same as in the transitional period, except that prick spurs fell into disuse, and were replaced by the ordinary rowell type. The cyclas differed from the surcoat in being slit up at the sides, and

Sir John d'Argentine, 1382.
Horseheath, Cambridgeshire.

very much shorter in front than at the back; even behind it did not reach below the knees. Owing to its shortness in front, the garments worn beneath it can all be seen, one below the other. Beginning from the outermost, the body-coverings were as follows:—

i. *Cyclas.*
ii. *Pourpoint.* A fringed dress of rich materials, usually embroidered with some pattern.
iii. *Hawberk.* Now usually with the lower edge pointed, but at Minster straight and slit up the front.
iv. *Hauketon.* A padded garment, stitched in parallel downward lines, and intended to protect the body from the chafing of the heavy hawberk.

The Bowers Gifford knight, mentioned above as a notable example, is really transitional, or rather, peculiar, since he wears a garment which can only be described as something between a surcoat and a jupon (speedily to be mentioned), and has no brassarts or jambs.

III. The Camail Period.

The armour worn during this period, which lasted half a century, was almost invariable, and moreover quite different to that which it displaced.

Defensive Armour (*vide* illus. opposite):

i. *Bascinet.* A plain, acutely pointed steel cap.
ii. *Camail.* A tippet of mail, cnain or banded, laced to the bascinet, and covering the neck and shoulders.
iii. *Mail Shirt,* or sleeveless hawberk, visible only at its lower edge, and sometimes at the arm-pits.
iv. *Jupon.* A tight-fitting short tunic without sleeves, generally of leather, and sometimes charged with armorial bearings. Its lower edge was in most cases escalloped or fringed.
v. *Arm-defences,* now entirely of steel, and consisting of *épaulières* (epaulets), protecting the shoulders, usually of

three plates one above the other; *brassarts*, *coutes*, and *vambraces*.

vi. *Gauntlets*, of steel or leather, or sometimes of leather faced with steel.

vii. *Cuisses*, or thigh armour. Steel plates, frequently covered by pourpointrie work, *i.e.*, pieces of coloured satin sewn with metal studs.

viii. *Genouillières*, small and plain.

ix. *Jambs*, in some instances showing pair of mail stockings.

x. *Sollerets*, sharp-toed, and generally having the instep protected by what is called a gusset of mail.

xi. *Rowell Spurs*.

OFFENSIVE ARMOUR:

i. *Sword*, cross-hilted, with a plain scabbard. It was fastened at the left side to a handsome *bawdric*, a broad straight belt adjusted upon the hips.

ii. *Misericorde*, a short dagger, without guard, fastened to the bawdric on the right.

An important change has not yet been mentioned. The shield is now no longer represented as an adjunct to the pictured knight. It disappears as completely as if it had fallen into disuse. The feet rest always against a lion or a hound.

a. **Transition Period.** The chief mark of change is to be found in the abandonment of the jupon, formerly so essential a part of a knight's equipment. The armour worn beneath it is therefore now for the first time visible. It consists of,—

i. *Cuirass* of steel, very plain, and rounded in front.

ii. *Taces*, or broad hoops of steel, fastened one to the other, and forming a short skirt. There are usually about six of these.

IV. Lancastrian Period.

We now come to the armour worn by the knights who fought at Agincourt and Orleans. It differed from that of the preceding reigns in being of complete plate, without any admixture of mail except sometimes a narrow fringe to the lowest tace.

Sir John Lowe, 1426.
Battle, Sussex.

NO VIRAL
CONTENT

One absolutely new piece of armour came into use. This was the steel *gorget*, encircling the neck, and replacing the camail, which entirely disappears.

The acutely pointed bascinet also fell into disuse, and gave way to a lower and rounder helmet. The gorget was not so deep as the camail had been, involving a lengthening of the épaulières, which now consisted of six or more plates, instead of three only. At the armpits roundels were still used, but gradually gave place to oblong *palettes*, which were sometimes charged with a cross. The coutes at the elbows in most instances became fan-shaped. Below the knee small additional plates were attached to the genouillières. Bawdrics went out with the jupons, and the sword was now kept in position at the left side by a narrow transverse belt ornamented usually with quatrefoils. The misericorde, on the other side, was hooked to one of the taces themselves.

At the close of the French wars came several slight alterations. Two small plates, called *tuilles* were buckled to the lowermost tace. At first they were hardly deeper than the hoop to which they were attached, but gradually lengthened till they almost touched the genouillières. Pauldrons and placcates now began to make their appearance, but they belong more properly to the next period, to which it is more convenient to leave their description.

V. The Yorkist Period.

The style of armour which was adopted throughout the Wars of the Roses was perhaps the most extraordinary ever invented by mankind.

Its most striking feature is the rapid accumulation of heavy and ungainly steel plates, one upon another, till it is difficult to imagine how any knight could sustain their combined weight. The helmet is but rarely depicted in the brasses of the time, and the hair is worn short at first, and afterwards flowing to the shoulders.

The old armour remains as a foundation, though much of it is greatly changed, chiefly by a process of exaggeration.

The first indications of the coming change are to be seen in the use of—

i. *Pauldrons*, massive steel plates protecting the upper arms and shoulders. They were at first quite plain, and showed the uppermost plates of the épaulières beneath.

ii. *Placcates*, additional defences to the upper part of the cuirass, one on each side.

iii. *Demi-placcates*, covering the lower part of the cuirass, broad at the bottom, and tapering upwards to a point between the placcates.

iv. *Gardes-de-bras*, sometimes attached to the coutes or gauntlets. Those on the right arm were of different shape to those on the left, the idea being to leave the former freer for action, while the latter was rather for defence.

By the time Edward IV. ascended the throne, in 1461, the armour of the period had reached its utmost development, and continued practically the same till the close of the civil wars.

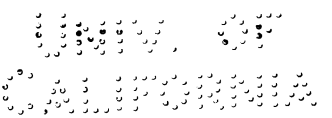
A collar of mail was now substituted for the gorget, and the pauldrons and coutes had attained to colossal proportions.

i. *The Pauldrons* were worn sometimes on the left shoulder alone, in which case a large garde-de-bras was riveted to the épaulières of the right, and sometimes on both shoulders. They consisted usually of two plates, one above the other, the uppermost being ridged, and having an upturned edge to protect the neck, termed a *pass-guard*.

ii. *The Coutes*, now often called *coudières*, were of immense size, as large as helmets, and often fluted, with escalloped edges.

The skirt of taces was divided transversely into a great number of separate pieces, and was much shortened, while the tuilles increased correspondingly. Between them appears a short baguette of mail.

The genouillières had extra plates above as well as below. The sword, which had a very short hilt, was hung in front of the body.



Sir Humphrey Stanley, 1505.
Westminster Abbey.

VI. The Early Tudor Period.

About the time of the battle of Bosworth, A.D. 1485, we get another complete change, when all the old extravagances were abandoned. The change must have been sudden as well as complete, for we have scarcely any traces of a state of transition.

The cuirass returns to its simple condition, except that it has a ridge down the centre. Placcates, demi-placcates, coudières and gardes-de-bras are either abandoned altogether or reduced to the smallest possible dimensions.

Mail collars are retained, and also pauldrons with pass-guards and tuilles, but they are smaller than before. The latter, as represented on brasses, can now be seen to be four in number.

New features are :—

i. *Mail Skirt*, the mark of the period. It appears below the taces, and generally reaches beyond the tuilles.

ii. *Sabbatons*, or broad-toed shoes, upon the feet instead of pointed sollerets. A *gusset* of mail is shown at the instep.

iii. *Spear-rest*, a small hook, occasionally seen screwed to the right-hand side of the breast of the cuirass.

With this style of armour is now frequently seen the *tabard of arms*, a most important ornament of knightly equipment. It was an heraldic coat reaching below the skirt of taces, and charged with the wearer's armorial bearings. It had short sleeves, on each of which the arms were repeated. The tabard occasionally appears in brasses of the Yorkist period, but did not come into anything like general use till the reigns of Henry VII. and Henry VIII. It is never seen later than the middle of the 16th century.

VII. The Elizabethan Period.

Armour now received its last development. The cuirass became long-waisted, and was sharply ridged down the breast.

Pauldrons were discarded, and once more replaced by épaulières,

enlarged, having an ornamental edge, and nearly meeting across the cuirass.

The skirt of taces disappeared, and in its stead appendages called *tassets*, or *lamboys*, were buckled immediately to the cuirass. These tassets were a legitimate development of the tuilles, but consisted of many plates, of which the lowest were, except in a few of the earliest examples, rounded off. In some few instances they were fastened to the knee-plates, but did not usually reach quite so low.

Ruffs were always worn round the neck, and generally at the wrists also. At the beginning of Elizabeth's reign the mail skirt was still worn beneath the lamboys, but was speedily abandoned.

The armour of the Stuarts was in all points the same as that of the Elizabethan period. The sword-hilt, however, assumes, with James I., the pattern still in use.

The latest known brass representing a man in armour is to be found at Great Chart, near Ashford, in Kent, A.D. 1680, when Charles II. was on the throne. The Elizabethan type of armour still holds its ground, and the lamboys are seen covering a large pair of trunk breeches. The ruffs are replaced by a turned-down collar and cuffs.

BRASSES OF LADIES.

Ladies' dress must be taken in close connection with the armour of their husbands, apart from whom they seldom appear on sculptured tomb or engraved brass. The earliest representations of ladies are to be found on the brasses of Margaret Lady Camoys, at Trotton, Sussex, A.D. 1310; Joan Lady Cobham, at Cobham, Kent, 1320; Alyne Lady Creke, at Westley Waterless, Cambs, 1325; Joan Lady Northwode, at Minster, Sheppey, 1330; and a few more.

The dress is, in all cases, of the most simple character, consisting of a kirtle with tight buttoned sleeves, and over it a loose flowing gown, waistless, and having short sleeves reaching a little below the elbow.

Lady Creke wears also an open cloak or mantle, fastened by a cord across the breast.

A hideous wimple or gorget is worn round the neck, hiding also the chin and sides of the face.

The hair is usually kept in place by a narrow enriched fillet or coronet, while a single plait or curl appears on either side of the forehead.

Upon the head is a veil or coverchef, descending to the shoulders.

This style of dress continued in vogue until the beginning of the camail period among the knights, commencing towards the end of the reign of Edward III.

The changes of fashion may now be marked chiefly by the head-dresses, which are of several distinctive types. The different styles may be briefly enumerated thus:—

1. Reticulated head-dresses, Edward III.–Henry IV.
2. Horned head-dresses, a peculiar development of the first-mentioned, Henry V.–Richard III.
3. Butterfly head-dresses, corresponding to the exaggerated armour of the Yorkist period, Edward IV.–Henry VII.
4. Pedimental head-dresses, corresponding to the mail skirt period of the Tudor knights, Henry VII.–Queen Mary.
5. Paris head-dresses, or Mary Queen of Scots caps, chiefly of the Elizabethan period, Henry VII.–James I.

It will thus be seen that several styles considerably overlap one another, especially the last two, which began almost at the same time, although the one very much outlasted the other.

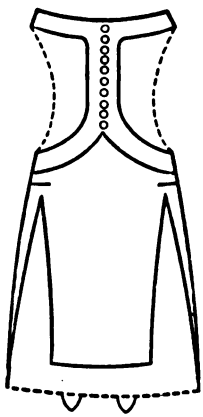
The first style was subject to a great many variations, and in its earlier stages is frequently called the *nebule* or *zigzag* head-dress. The hair was enclosed within a thin net, encircling the face, and represented by a series of wavy (nebule) or zigzag lines, from two to six in number. A tress of hair was often allowed to escape on either side, and its end rolled up into a netted ball, of similar construction to the upper net, and resting upon the shoulder (*vide* illus. on next page).

The dress worn at the same time was a low-necked closely-fitting kirtle, with tight sleeves buttoned from the elbow to the

wrist. It was frequently buttoned to the waist, and sometimes had a broad border or trimming of heavy fur. Its chief feature was its simplicity.

Occasionally the kirtle is seen alone, but more frequently another dress is worn over it. This is called a *cote-hardi*, and is almost as simple as the kirtle. Its chief distinction is that its sleeves terminate above the elbows, but have attached to them long and narrow lappets reaching almost to the ground. It sometimes also has two pockets in front. A very peculiar development of this same dress came quickly into fashion.

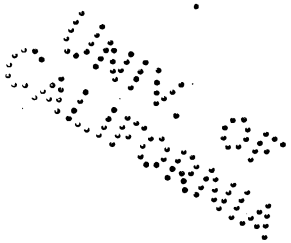
A Lady, *c.* 1400. Ore, Sussex.
The Nebule head-dress, p. 69.



The Sideless Cote-hardi.

It was the *sideless cote-hardi*, a dress as fashionable as it was peculiar. The bodice, or jacket, was absolutely without sides, consisting of a fur trimming which trimmed nothing. To this was attached a short skirt, slit up at the sides, like a Bannockburn warrior's cyclas, and almost resembling a double apron. Over these dresses a mantle was worn, fastened by a cord passed across the breast between two jewelled clasps.

During the reign of Henry V. the most noticeable changes in



ANNE HERWARD, 1485. Aldborough, Norfolk.
The Butterfly head-dress.

costume are to be seen in the head-dresses, although it must not be forgotten that the varying styles greatly overlap. The hair is still confined within a net, in a remarkably stiff but handsome manner.

In this *crespine* head-dress, as it is called, the hair is fastened in a net, often jewelled, upon the top of the head, with a bunch or knob, also netted, above each ear. The whole *coiffure* is kept in position by a jewelled band or fillet, and partially covered by a light veil, which hangs down over the shoulders. There are numerous variations of this head-dress, and indeed hardly two brasses can be found in which the hair is done in exactly the same way.

ELENA BERNARD, 1467.
Isleham, Cambs.
The Horned head-dress.

Widows wear a barbe or wimple, and a heavy veil which entirely hides the hair.

The crespine head-dress, however, merely leads up to the style in which the head-dresses assume the *horned* or *mitred* shapes, and which remained in fashion till the close of the Yorkist period.

In it the side nets were increased to a very large size, so as to form a pair of stiff horns. The central part of the hair is usually hidden by the veil, which reaches, as before, to the shoulders.

With the horned head-dress came in a new kind of gown, which commonly, though not always, took the place of the kirtle and mantle. It was plain, and high-waisted, girt under the breast by a narrow but rich band. Its sleeves were extremely wide and loose, but brought together at the wrists. A broad collar was either turned up round the neck, or fell gracefully upon the shoulders.

We now come to one of the most extraordinary erections with which ladies ever burdened themselves. The *butterfly* head-dress came into fashion during the reign of Edward IV., but did not retain its popularity for more than a few years, disappearing soon after the accession of Henry VII. It is not seen to advantage in

brasses, which always give it an appearance of far greater heaviness than it really possessed. To display its proportions in a brass, it was necessary to turn the figure slightly sideways, and this was invariably done. The hair was brushed straight back from the forehead and enclosed in a net at the back of the head. Upon this was erected a huge framework of wire, covered by a spreading veil. The effect must, at least, have been imposing. The accompanying dress was extremely low in the neck, edged usually with fur, and having tight sleeves and cuffs. To a girdle about the waist a rich charm or ornament was hung by a somewhat lengthy chain. A broad and rich necklace was usually worn. An outer mantle is still often seen. About the same time in which knightly tabards became common, there appeared among the ladies richly embroidered heraldic dresses. A married lady would wear the arms of her own family emblazoned upon her kirtle, and those of her husband on her mantle. The custom continued till the close of the reign of Henry VIII.

Excellent examples of the heraldic kirtle and mantle in connection with the butterfly head-dress may be seen in the brasses of two sisters-in-law at the Church of Long Melford, in Suffolk, *c.* 1480.

The *pedimental* head-dress made its first appearance in the reign of Henry VII. Its shape and style, together with the dress with which it was associated, underwent but little change until the middle of Henry VIII.'s reign. It was exceedingly stiff, and entirely hid the hair. Frontlets of thick velvet, elaborately embroidered, met over the forehead, so as to form a sharp and decided angle, and hung down in lappets on either side of the face, reaching to the shoulders, or lower. Similar lappets, or else a veil, hung behind.

The dress had tight sleeves with fur cuffs, and was cut square at the neck. Its skirt was frequently trimmed with fur. A large embroidered belt, faced with silver, was buckled loosely round the waist, and its end allowed to hang almost to the ground. Three metal roses or clasps were sometimes substituted for the buckle, with a pendant chain attached, generally terminated by a handsome pomander or scent-box.

Several changes were made during the second half of the bluff

king's reign, beginning at about A.D. 1530. The front lappets of the head-dress were frequently pinned up out of the way, and the collar of the dress, no longer cut square, was turned down so as to show the *partlet*, a linen garment drawn together round the neck. The dress sleeves reached only to the elbow, and were very broad, and heavily trimmed with fur. Embroidered under-sleeves, striped longitudinally and slashed beneath, were now rendered visible. A long rosary sometimes takes the place of the chain and pomander.

ELYZTH. PERKPOYNT, 1543.
West Malling, Kent.
The Pedimental head-dress.

Excellent instances may be seen at Harefield, Middlesex, 1537 and 1540; and at Lullingstone and West Malling, in Kent, 1544, 1533 and 1543 (*vide* illus.).

Throughout the reigns of Edward VI. and Mary, the pedimental head-dress lingered on, but was partially superseded by a new and very different costume.

The French bonnet, *Paris-head*, or *Mary Queen of Scots head-dress*, was a close linen cap with a horse-shoe shaped front, and a short lappet or veil hanging down behind. The outer gown or mantle is frequently straight, without waistband or girdle, and open down the front, though held together by small bows. From its puffed and slashed shoulders false sleeves hang almost to the ground.

Soon after the accession of Queen Elizabeth, false sleeves were

abandoned, and true sleeves were cut and slashed from the shoulder to the waist. A sash was worn round the waist, and below it the gown opened out, showing an elaborately quilted petticoat. Ruffs began to be worn about the neck, and gradually increased in size and stiffness. Towards the end of the reign the centre of the French cap was considerably depressed, and the back lappet turned up upon it. Important changes, which remained in fashion throughout the reigns of James I. and Charles I. now appeared. The embroidered petticoat was still in vogue, but it and the skirt of the dress were gathered up at the waist, often with a flounce, and stuffed out by a large *farthingale*, the precursor of the more modern crinoline. The sash was given up, and the bodice became a long-waisted peaked *stomacher*. A short cloak and a large hood were occasionally worn.

In the reign of James I. and onwards to the Commonwealth, a large broad-brimmed hat is frequently added to the other coverings of the head.

Ladies' brasses of a later date and style to this of the ruff, stomacher, and farthingale, are rarely seen, and need not be described.

The latest known brass to a lady, previous to the modern revival, is to be seen in the Church of St. Mary Cray, in Kent. It commemorates Mrs. Philadelphia Greenwood, who died A.D. 1747. She wears a plain gown, with a plaited neckerchief and a long gauzy veil, thrown over her head and falling to the ground.

It must be remembered that in the preceding sketch of female costume, the typical dresses only of the several styles have been mentioned, space forbidding a more complete account. The minute variations and eccentricities of fashion were almost, if not quite, as numerous as they are at the present day.

BRASSES OF CIVILIANS.

The illustrations of civil costume as they appear on brasses do not date back further than the times of Chaucer and Wiclif, and indeed do not become numerous till the reign of Henry VI.

We have, however, quite enough examples from the middle of the reign of Edward III. to show us what sort of dress was worn

by the laity when our first great poet sang and our first great reformer preached and wrote.

The extravagances of fashion we must not expect to find. They would be altogether out of place upon the monuments of the dead, and must be looked for rather in illuminated manuscripts, and in the denunciations of sober-minded writers of the day.

Edward III.

Among the earliest civilian brasses, two distinct and contemporary styles of dress may be seen, perhaps distinguishing the wealthier merchant princes from their humbler brethren.

In the simplest of these only one garment is visible, a long loose gown with close sleeves, fastened at the neck by two or three buttons, and furnished with a hood. It has very much the appearance of a modern nightshirt. Good examples are at Great Berkhampstead, Herts., A.D. 1356; St. Helen's, Ore, Sussex, *c.* 1400; and St. Michael's, St. Alban's, Herts, *c.* 1400.

The other dress is somewhat more elaborate. Over a very short doublet and tight hose is thrown a tunic, which reaches below the knees. It has no waist-belt, but is made to fit the figure, and is cut open in front towards the bottom, in order to give greater freedom in walking. There are usually two slits for pockets. The sleeves terminate at the elbows, and have long lappets or liripipes attached to them. A tippet and hood are worn over the shoulders.

Examples are to be found at Taplow, Bucks, *c.* 1350, and in the magnificent Flemish brasses at King's Lynn, Norfolk, to Adam de Walsokne, 1349, and Robert Braunche, 1364, and at Newark, Notts, to Alan Fleming, 1361.

Richard II.

In the reign of Richard II. several modifications appear. The tunic becomes simpler, without sleeve-lappets, and is girt at the waist by a cord or belt, to which is usually attached an anelace. The anelace is a short sword. Over the tunic is worn a large cloak or mantle, buttoned upon the right shoulder, and usually gathered up over the left arm. The dress was worn also throughout the reigns of Henry IV. and Henry V.

Henry VI.—Henry VII.

During the greater part of the 15th century but few variations appear in the dress of the ordinary civilian. He wears a long tunic, as in the preceding reigns, but it is furnished with exceedingly wide sleeves, narrowing to the wrists. Planché tells us that they were called the devil's receptacles, for whatever could be stolen was popped into them. The cuffs and the lower edge of the tunic are often edged with fur. The mantle is now discarded by all but certain functionaries, such as judges and mayors. The hair is worn quite short. There remain numberless instances of this style of dress all over England, and the collector will find no difficulty in supplying himself with good examples (*vide* illus).

Henry VIII.

The next great change came at about the time of the accession of Henry VIII. Reaching to the feet was worn a fur-lined gown, open in front, but kept together by the belt. It is usually turned back a little, so as to show the fur, from the neck to the feet. The sleeves are wide, like those of a surplice. From the belt is usually suspended a gypcière, or purse, and a short rosary. The anelace disappears. Hitherto the shoes have been always sharply pointed, but from this time onwards they are heeled sabots, gradually developing into the modern shoes. The hair is now long, and reaches to the neck.

Elizabeth.

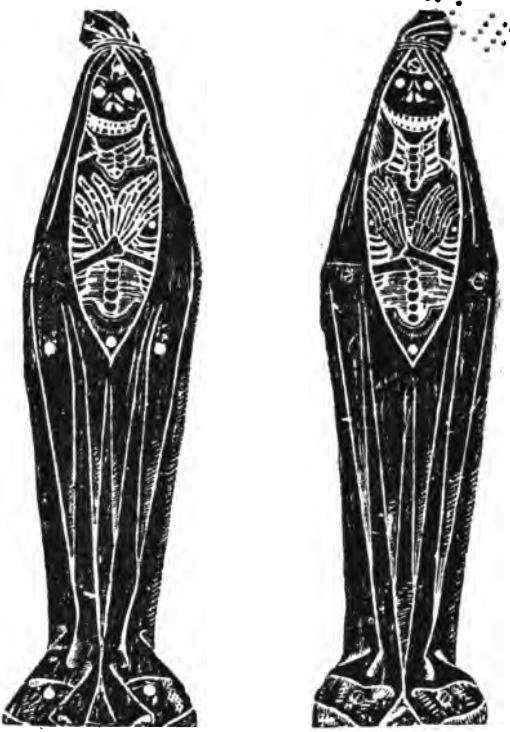
Elizabethan dress is perhaps the most widely represented of any figured on brasses, and is almost always associated in the collector's mind with thin and battered and badly-engraved plates, which refuse to yield even fairly good rubbings.

The doublet and hose now worn is too well known to need description, and is, moreover, rarely seen upon a brass. It is almost entirely hidden by the long gown, which differs in many respects from that of the last reign. There is no waistband, and the narrow sleeves hang nearly to the ground. They are, however, intended for ornament, and not for use, the sleeves of the doublet being thrust through slits in their upper parts. Towards

UNIV. OF CALIFORNIA

EDW. COURTENAY, *c.* 1460. Christ Church, Oxford.

SMITH SMITHSONIAN



RICH. AND CECILIE HOWARD, 1499. Aylsham, Norfolk.

NOT TO BE
REMOVED

the middle of the reign the fur-lining or trimming falls into disuse, and with its disappearance comes the fashion of wearing frills or ruffs round the neck and wrists.

The Stuarts.

The costume of the early years of James I. was in all respects similar to that worn at the close of the last reign, and brasses of later date are of rare occurrence. A passing word will therefore be sufficient before dismissing the subject.

Under Charles I. knee-breeches came into fashion, and with them a short cloak instead of the heavy gown. The ruff was replaced by a wide collar, and jack-boots were sometimes worn, as may be seen at Biddenden, Kent. With the Commonwealth the practice of engraving memorial brasses came to an end, though there are a few isolated examples later. The latest recorded brass commemorates Benjamin Greenwood, A.D. 1773, and lies in the Church of St. Mary Cray, Kent. During the last fifty years the art has been partially revived, but modern brasses possess little or no originality, and do not fall within the scope of this handbook.

SHROUD BRASSES.

The custom of engraving shrouded figures and skeletons was introduced shortly before the middle of the fifteenth century and continued till the end of the sixteenth. It was a horrible practice, and became most common in the reign of Henry VII., and especially in the eastern counties. The shroud is usually knotted at the head and feet, and sufficiently open to expose the breast and knees of the deceased. These ghastly memorials were frequently laid down during the lifetime of the persons they were intended to commemorate, in order that they might constantly be reminded that they were but mortal. The emaciated corpse is the form most frequently adopted. Skeletons are rarer, but may be seen at Hildersham, Cambs; Weybridge, Surrey; Margate, Norwich, and other places.

IV. Accessories.

BRASSES AND ARCHITECTURE.

CANOPIES.

GREAT numbers of brasses are adorned with handsome canopies over and around the figures, and these bear a very close relation to Decorated and Perpendicular Gothic architecture.

In describing them we are at once introduced to a new set of technical terms, which need to be explained to the beginner.

The usual form adopted is that of a Gothic arch springing from a pair of side-shafts, and terminating in a bunch of foliage, called the *finial.* The side-shafts continue beyond the spring of the arch in the form of *pinnacles.* In the earlier examples the upper sides of the arch are quite straight, and give a bold angle at the point to which the finial is affixed. The inner side consists of a pointed or round arch, of which the chief line is called the *soffit,* and is often ornamented with a row of quatrefoils. Its inner surface is diversified by curved and pointed projections, called *cusps.* They are two or more in number, and are sometimes themselves cusped again. The general result is to give the enclosed space the shape of half a trefoil, or half a cinquefoil, as the case may be. The space between the inner and outer arches is occupied by a triangular *spandril.* The outer edge is ornamented by a row of *crockets* (*i.e.* "little crooks"), which are projecting leaves, as of some creeping plant. They are, however, always placed at regular intervals. The part of the shaft from which the arch springs is called the *pediment.*

Straight-sided canopies are comparatively rare in brasses,

though they may often be seen in stone or marble tombs of the early part of the 14th century.

In the brass of Joan de Cobham, Cobham, Kent, *c.* 1320, there is a well-known example of this style of canopy. Its early date is also marked by the characteristic, unknown in later times, of its pediments being made to rest on *corbels* of foliage, from which exceedingly slender shafts descend to the ground.

But the usual shape of the outer arch is that of a graceful curve, which merges into the finial at a considerable height. The side pinnacles reach to about the same altitude.

In detail canopies are usually of great beauty, and their forms and patterns are as multitudinous as they are themselves. The spandrils are richly engraved, and frequently enclose within a circle or quatrefoil a flower, a crest, a badge, a shield of arms, or some other device. Figures of saints or shields of arms are sometimes substituted for finials and the summits of pinnacles. The whole canopy is often triple, or, if there are two figures below, double, and even doubly triple. In these cases the effect of the clustered pinnacles is very beautiful.

Shields are sometimes hung upon the pinnacles and shafts with admirable effect.

NOTABLE EXAMPLES :—

Single Canopies.

The Cobham Series, 1320–1407.
Horsmonden, Kent, *c.* 1330.
Hurstmonceux, Sussex, 1402.
Warbleton, Sussex, 1436.
Others numerous.

Double Canopies.

Wimington, Bedfordshire, 1391.
Dartford, Kent, 1402.
Faversham, Kent, 1533.
Common with double figures.

Triple Canopies.

Balsham, Cambridgeshire, 1401.
Dartmouth, Devon, 1408.
New College, Oxford, 1417.
Etchingham, Sussex, 1444.
Enfield, Middlesex, 1446.
St. Alban's, Hertfordshire, 1451.
Westminster (Abbot Estney), 1498.

In some cases the upper arch alone is present, without any soffit, and supports one or three figures of saints in niches.

NOTABLE EXAMPLES :—
Cobham, Kent (Sir Reg. Braybrok), 1405.
Cobham, Kent (Sir Nich. Hawberk, very fine), 1407.
Faversham, Kent, *c.* 1480.

In the brass of John Bloxham and John Whytton, *c.* 1420, at Merton College, Oxford, the arches pierce a panelled arcade in a somewhat unique manner. A similar arrangement may be seen in the panelling of the nave walls of the church of Stratford-on-Avon, Warwickshire.

In many canopies, especially those of the end of the 15th century, some further work is seen below the soffit and cusps. This is intended to represent vaulting, and exhibits the usual ribs and bosses. It is of course drawn in perspective.

NOTABLE EXAMPLES :—
Acton Burnell, Salop, 1382.
Laughton, Lincolnshire, 1480.
Long Melford, Suffolk, 1480.
Cobham, Kent, 1506.
Hunstanton, Norfolk, 1507.

Embattled Canopies.

During the 15th century it is not uncommon to find large super-canopies added to those already described, a characteristic of the Perpendicular or Late Gothic style of architecture. The side-shafts are continued upwards beyond their pinnacles, and support a heavy embattled entablature, strengthened by a circular arch, with spandrils on either side.

NOTABLE EXAMPLES :—
New College, Oxford (Archbishop Cranley), 1417.
Trotton, Sussex (Camoys), 1424.
Upwell, Norfolk, *c.* 1430.

The pointed canopy is often omitted altogether, and the embattled entablature brought close down to the figure. The shafts are occasionally broadened out into a series of niches, into which the figures of saints are introduced.

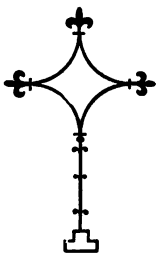
NOTABLE EXAMPLES :—
With saints.
Balsham, Cambridgeshire (Blodwell), 1462.
Tattersall, Lincolnshire, 1479.

Without saints.
Lingfield, Surrey, 1420.
Beddington, Surrey, 1432.

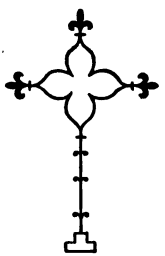
After the close of the 15th century canopies are rarely met with, and are much debased.

CROSSES.

Crosses were a very favourite form of memorial throughout the 14th century, and were often of great beauty. Of the large numbers that were then laid down, but few have survived to our day. They were considered "popish" by all zealous Reformers, and ruthlessly torn from the gravestones which they embellished. The despoiled slabs may be seen everywhere in our cathedrals and more important churches. Some few, however, escaped the general destruction of the Tudor and Puritan "crusades," and remain for the most part in a mutilated condition, to indicate the



Greek Cross, Fleury.



Floriated Quatrefoil Cross.

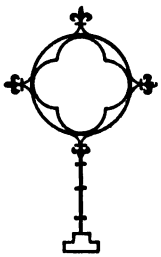
beauty of those we have lost. They may be divided into several classes :—

1. **Floriated Crosses.**

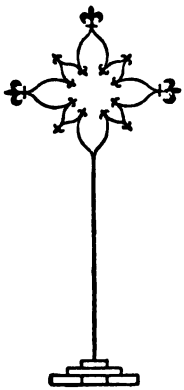
(*a*) With a head or demi-figure engraved upon a Greek cross at the intersection of the arms. The floriated extremities or finials are richly worked.

EXAMPLES :—
Richard de Hakebourne, priest, Merton College, Oxford, *c.* 1310.
A priest (head only), Chinnor, Oxon, *c.* 1320.

(*b*) With a quatrefoil head, enclosing a half or full-length figure. Again the finials are richly floriated, and the



Circle and Quatrefoil Cross.



Floriated Octofoil Cross.

stem also, where the leaves usually appear in three or four pairs. The base consists of a few steps, or else some animal or religious symbol. This applies to all floriated crosses.

The quatrefoil of the head may itself be drawn within a circle, as at Woodchurch.

EXAMPLES:—
Nichol de Gore, priest, Woodchurch, Kent, *c.* 1330.
Britellus Avenel, priest, Buxted, Sussex, *c.* 1375.

(*c*) With an octofoil head, enclosing a figure or figures. Here we have a series of eight ogee arches, alternately larger and smaller, and terminating with floriated finials both within and without. The under sides of the arches are usually cusped. The stem may be floriated, or else covered with a diaper pattern or inscription.

EXAMPLES:—
John de Bladigdone and wife, East Wickham, Kent, *c.* 1325.
Sir John de Wantone and wife, Wimbish, Essex, 1347.
Nicholas Aumberdene, Taplow, Buckinghamshire, *c.* 1350.
A priest, Merton College, Oxford, 1372.
A civilian, St. Michael's, St. Alban's, Herts, *c.* 1400.
John Lumbarde, priest, Stone, Kent, 1408.

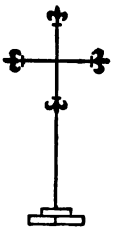
(*d*) With a saint or symbol enclosed in the head, and figures kneeling at the foot in an attitude of supplication.

EXAMPLES :—

John Mulsho and wife (with St. Faith), Newton-by-Geddington, Northampton, 1400.
Robert Parys and wife (with Holy Trinity), Hildersham, Cambridgeshire, 1408.

2. Latin Crosses.

(*a*) Crosses fleury. These differ in many ways from the Greek crosses described above. The most noticeable difference is the entire absence of figures in any part of the composition. The head is straight and square, and its arms are usually terminated each by a *fleur de lys*. At Higham Ferrers, however, the four evangelistic emblems serve as finials. A long stem rises from a few steps, or, as is the case in a number of matrices of most magnificent lost brasses in Ely Cathedral, from the central finial of a Gothic canopy.



Latin Cross, Fleury.

EXAMPLES :—

Higham Ferrers, Northants, 1400.
Cassington, Oxon, *c.* 1415.
Beddington, Surrey, *c.* 1425.
Broadwater, Sussex, 1445.

(*b*) Plain crosses. A few small and late brasses are formed merely by two strips of metal laid across one another, with an inscription at the foot.

EXAMPLES :—

Hever, Kent, *c.* 1520. (Henry Bullayen.)
Penshurst, Kent, *c.* 1520. (Sir Thos. Bullayen.)

3. Bracket Brasses.

Figures standing upon brackets are not uncommon in the early part of the 15th century. The stem is very much like a cross, and rises in the same way from steps, or from some heraldic device or crest. A canopy is frequently added.

EXAMPLES :—

Sir John Foxley and wives, Bray, Berks, *c.* 1370.
Reginald de Cobham, priest, Cobham, Kent, 1402.
Joan Urban, Southfleet, Kent, 1414.
Bloxham and Whytton, priests, Merton College, Oxford, *c.* 1420.
Sir Roger L'Estrange, Hunstanton, Norfolk, 1507.

A curious and unique bracket brass occurs at Upper Hardres,

Kent, 1405, in which John Strete kneels at the foot and prays to St. Peter and St. Paul, who are represented as standing upon the bracket.

BRASSES AND HERALDRY.

Heraldry plays a very important part in the composition of brasses, and should by no means be neglected. Small shields of arms are commonly let into the slabs towards the corners, and within the border fillet, if there be one. They are engraved with the armorial bearings of the person or persons commemorated, and are of constant use in the identification of these persons when the accompanying inscription happens to be lost. In describing their positions, the heraldic terms *dexter* and *sinister* must always be used. The *dexter* side is that on the right hand of the effigy, and therefore at the spectator's left, and the *sinister* on the effigy's left and spectator's right. The same terms must be used in describing the component parts of each shield.

When a shield is divided down the middle (*party per pale*), with a separate coat on either side, a married couple is implied, the husband's arms being on the dexter side, and the wife's on the sinister. The former is then said to *impale* the latter. If the wife is an heiress, the coats are not impaled, but an *inescutcheon*, or small shield, bearing the wife's arms, is placed upon the centre of those of the husband. Where there are two wives, the husband's arms, on the dexter side, impale the two wives' on the sinister, one above the other.

When a shield is divided into four parts, it is said to be *quartered*, and the quarters are numbered—the upper pair, dexter and sinister, 1st and 2nd, and the lower pair as before, 3rd and 4th. When a man quarters two coats only, the 1st and 4th (identical) are the arms of his father, and the 2nd and 3rd those of his mother, or some more remote ancestress.

There are in heraldry two metals, gold and silver (yellow and white), termed respectively *or* and *argent*. Colours or tinctures are more numerous, but the two most common are blue and red, termed *azure* and *gules*. The others are black, green, and purple, termed *sable*, *vert*, and *purpure*. With respect to metals and tinctures, the following rule should be remembered: a metal is

never put upon a metal, nor a colour upon a colour. A method of expressing the metals and colours by dots and lines was invented at the close of the 16th century, but is of no importance in relation to brasses. In these memorials the actual colours were always used in the following manner: the surface of the brass was cut away, and the cavities filled with coloured enamels or other perishable substances, of which, in the vast majority of examples, not a vestige now remains. Gold was treated differently, and forms the key to the armorial bearings of nearly all brasses. In this case the brazen surface was not cut away, but was either gilded or left plain, though doubtless polished. Thus in a rubbing, the parts which appear black are always *or*. *Argent* was sometimes represented by lead inlaid.

Besides tinctures, two kinds of fur were in constant use. *Ermine*, white with black spots, with its variants *ermines*, sable with white spots, and *erminois*, of which the ground was *or*; the latter may always be determined at a glance. *Vair*, a blue and white fur, was represented by alternate pieces in a manner dovetailed together.

For the names of charges and other technical information, reference must be made to one of the numerous illustrated manuals and handbooks of heraldry.

But coats-of-arms are not confined to separate shields unconnected with the designs of brasses. They appear also in various parts of the canopies, as finials, or in the spandrils, or hung from the shafts; they are sometimes placed half-way down the sides of border fillets, or on either side of the foot inscriptions; they are blazoned on *banners*, as at Felbrigg, Norfolk, and Ashford, Kent, and on *pennons*, as at Stoke d'Abernon, Surrey; they appear on war-shields, as in all knightly effigies of the reigns of Edward I. and Edward II., and on ailettes or epaulettes, as at Trumpingham, Cambs; they are embroidered on the dress of both knights and their ladies.

With heraldic dresses knights and ladies must be taken separately:—

1. Knights.

Surcoats charged with armorial bearings. A good example may be seen at Chartham, Kent, 1307, where Sir

Robert de Setvans (Septfans) has his surcoat semée (*i.e.* sewn or sprinkled) with *winnowing fans*. Four only appear on his surcoat, but there are two more upon his ailettes and three on his shield.

Jupons, at a later date, are usually quite plain, but there are several instances of their being charged with armorial bearings.

EXAMPLES :—
Sir William de Aldeburgh, Aldborough, Yorks, *c.* 1360.
Lord John Harsick, Southacre, Norfolk, 1384.
Sir William Bagot, Baginton, Warwick, 1407.

Tabards-of-arms came into use at about the middle of the 15th century, and continued till the reign of Elizabeth. Since then they have been worn only by heralds on great public occasions. They were short coats of silk, worn over the body-armour, and reaching to the thighs. The wearer's arms were embroidered on the front and on the back, and were repeated on each sleeve.

EXAMPLES :—
William Fynderne, Esq., Childrey, Berks, 1444.
Sir John Say, Broxbourne, Herts, 1473.
Sir Roger l'Estrange, Hunstanton, Norfolk, 1506.
Sir William Gascoigne, Cardington, Beds, *c.* 1540.

2. Ladies.

Several methods of blazoning ladies' dresses were in vogue. One of the earliest was to embroider the lady's own arms on her kirtle, and her husband's arms on her mantle.

EXAMPLES :—
Two of the Clopton family, Long Melford, Suffolk, *c.* 1480.
Jane and Elizabeth Gascoigne (Pickering and Mowbray), Cardington, Beds, *c.* 1540.

Another was to blazon only the mantle, placing the husband's arms on the dexter side and the lady's on the sinister.

EXAMPLES :—
Joyce, Lady Tiptoft (very fine), Enfield, Middlesex, 1446.
Bridget and Elizabeth Style (Bauldry and Peryn), Beckenham, Kent, 1552.

Sometimes, and especially in late brasses, the husband's arms

were omitted, and the lady's embroidered alone on her mantle.

EXAMPLES :—
Mary Burgoyn, Impington, Cambs, 1505.
Joyce Pekham, Wrotham, Kent, 1525.

Crests are frequently given in brasses. The knight pillows his head upon a helmet, and from it, or rather from a *wreath* (of two colours, twisted like a turban), rises the crest. A handsome *mantling*, and *lambrequins*, or ornamental foliage, are frequently added. The helm, wreath, crest, and mantling, together with the shield of arms, are sometimes placed apart from and above the figure, making what is called an *achievement*.

Badges appear in some few instances, especially in the memorials of crown-keepers and yeomen-of-the-guard, who are distinguished by a rose and crown. There is a good example at East Wickham, Kent, to William Payn, 1568. At Digswell, Herts, a swan is seen embroidered on the collar of Lady Peryent, 1415, a unique usage. A small rectangular unnamed brass, in the possession of the Surrey Archæological Society, has its field semée of fire-beacons, the badge of the Compton family.

Collars are much worn by knights and ladies of the 15th century. The Lancastrian collar of SS., and the Yorkist collar of Suns and Roses, are the most usual.

The Order of the Garter. Sir Thomas Bullen, at Hever, wears the full insignia of the order, mantle, collar, hood, badge, and garter. In other instances we find only the garter, buckled round the left leg, below the knee.

EXAMPLES :—
Sir Peter Courtenay, Exeter Cathedral, 1409.
Sir Simon de Felbrigge, Felbrig, Norfolk, 1413.
Lord Camoys, Trotton, Sussex, 1424.
Sir Henry Bourchier, Little Easton, Essex, 1483.
Sir Thomas Bullen, Hever, Kent, 1538.

Merchants' Marks are very frequently found engraved upon shields, especially from *c.* 1450 to *c.* 1550, in the place of armorial bearings, which, in their case, were granted only to Corporate Companies.

INSCRIPTIONS.

Inscriptions vary from century to century quite as much as any other parts of a brass.

There are three kinds of type :—

1. Lombardic, called also *Uncial*, *Longobardic*, and *Lombardic-Uncial.* The letters are broad, well-formed, and easily read. They were used in the 13th and at the beginning of the 14th centuries.

2 **Black-letter,** or Old English.

(*a*) *Early*, of a round character, being influenced by the Lombardic, which preceded it. Used during the 14th century.

(*b*) *Straight.* The letters all composed more or less of straight lines, which very nearly resemble one another, and are sometimes exceedingly difficult to read. Used during the 15th century.

(*c*) *Tudor.* Again a more rounded type, the letters being much more fanciful, ornamental, and easily read. Used during the 16th century.

3. Roman Capitals. Came into general use in the 17th century.

The earliest inscriptions were placed round the edge of the slab, and every letter was cut out separately, and inserted in its own matrix. Thin fillets of metal were placed above and below the line, in order to protect the letters. At the present time scarcely one remains, but the indents are often sufficiently well marked for the inscription to be read without any great difficulty. In such inscriptions the character was always Lombardic.

A better method was to engrave the inscription upon a single fillet running all round the edge of the slab. In the early part of the 14th century these border fillets had plain angles, but towards its close the corners were occupied usually by the four evangelistic symbols, engraved in a quatrefoil projecting from a square set lozenge-wise. Thus we have constantly the angel for St. Matthew, the lion for St. Mark, the ox for St. Luke, and the

eagle for St. John. At the same time it became customary to add a second inscription, which was written upon a rectangular plate, and placed at the feet of the effigy or effigies.

In the 15th century the foot inscription was generally the only one, and was always present, whether there was a border fillet or not. The latter was only retained in the more elaborate brasses. When a brass was raised upon an altar-tomb, the border fillet was commonly placed in *chamfer*, *i.e.* on the sloping verge of the tomb, and was read from outside, instead of from the inside, as was always the case where it was flat.

In the 16th century the border fillet was rarely used, and has entirely disappeared by the time that the next century is reached.

Three languages are used, viz., Norman-French, Latin, and English.

1. **Norman-French**, the language of the court and of the nobility, is commonly used on brasses of the 13th and the beginning of the 14th centuries.

With a little knowledge of modern French these inscriptions may be easily read, since scarcely any contractions are used. A few simple rules may be given :—

i. The spelling is more or less phonetic. Thus *c* and *s*, *s* and *x*, *y* and *i* may be used interchangeably, *e.g.*, cis = six, and ycy = ici.

ii. The letter *s* is often inserted before another consonant. Thus aisne or eisne = âiné, fest = fête, fist = fit, gist = git, morust = mourut.

iii. The letter *u* is omitted. Thus cely = celui, gere = guerre, qi or ky = qui, ly = lui.

iv. Malme is written for mon âme, lalme for l'âme, etc.

v. In these and in all other inscriptions, Latin and English, *j* and *v* are represented by *i* and *u*.

The earliest inscriptions are the most simple, giving only the name and a prayer for mercy. The date and other particulars were soon added.

Stoke d'Abernon, Surrey. 1277.

Sire : John : Daubernoun : Chiualier : Gist : Icy : Deu : De : Sa : Alme : Eyt : Mercy.

St. Michael's, St. Alban's. *c.* 1330.

John Pecok & Maud sa femme gisont yci dieu de lour almes eit merci amē.

Cobham, Kent. 1375.

✠ Icy gist dame Margarete de Cobehm iadis femme a Will Pympe Chiualier qe morust le IIII iour de Septembre lan de grace Mil ccc lxxv de qi alme dieu pur sa pite eit mercy amen.

All Hallows' Barking, London. *c.* 1400.

✠ Pries p' lalme Willm̄ Tonge q gyt ycy ky dieu de sonn alme eyt mercy.

Cobham, Kent. 1407.

✠ De Terre fu fait et fourme
X Et en Terre et a terre suy retourne
X Johan de Cobham foundeur de ceste place qi fu iadys nome
X Mercy de malme eit la seynte Trinite.

2. Latin. The language of nearly all inscriptions of the 15th century. Both before and after that period it was used more sparingly, dividing the honours, first with French and afterwards with English. The chief difficulties in reading Latin inscriptions are to be found in the various abbreviations which were constantly used. The greater number of them will, however, come under the three heads following.

i. The syllables *pro, per, prae* are rarely written in full, but are represented merely by their initial letter, with or without an apostrophe. Thus, p'fectus for perfectus.

ii. The letters *m* and *n* are always omitted where possible. A straight line over the next vowel shows their position. Thus, aīe for animae.

iii. Terminations of all kinds are liable to be cut off without any other compensation than an apostrophe. Thus, ux' for uxor, ei' for ejus.

Several common words are abbreviated without following any rule; such as Dn̄s for Dominus, ecclīa for ecclesia, xp̄s for christus, Johēs for Johannes. The letter *c* is often written instead of *t*, as in tercius and eciam for tertius and etiam.

The greater number of inscriptions begin with the words "Hic jacet;" then follows the name and rank of the deceased, and the date of his death; all alike end with the phrase, "Cujus anime propitietur deus, Amen." This is usually abbreviated to "Cui' aīe ppiciet' de' amē," or sometimes to the bare letters c.a.p.d.a.

In Tudor inscriptions the "Hic jacet" frequently gives place to the alternative phrase "Orate pro anima." Shortened to "Or' p' aīa."

A second plate, inscribed with elegiac verses, is often added. The following are instances :—

Croydon, Surrey. 1512.

Silvester Gabriel cuius lapis hic tegit ossa
Vera sacerdotum gloria nuper erat
Legis nemo sacre divina volumina verbis
Clarius aut vita sanctius explicuit
Cominus ergo deū modo felix eminus almis
Qevē pius in scriptis viderat ante videt.

The next takes the form of an address to the reader :—

Biddenden, Kent. 1609.

Scire cupis (lector) tumulo quis conditur isto
Accipe : in hoc tumulo foemina virque jacent
Quosque prius thorus unus amor conjunxerat unus.
Unica defunctos nunc tenet urna duos
Urna quidem corpus tenet hujus et illius una
Unitas animas fulgidus aether habet.

We find also another kind of verses, known as *Leonine*, in which the lines are made to rhyme. It was at one time highly fashionable.

Wimington, Beds. 1407.

Hic Margareta : de Brounflet laude repleta.
Est Edward nata ; Seynt Jon chivaler tumula.
Non lateat te res : Dño Vessy fuit heres.
Militis in vita : Thome Brounfletque marita.
Quinque per hos natis : una nata generatus.
In Womyngtona bona : corruit ista patrona.
Morte die Mensis : viceno victa secundo.
Octobris mundi : picta more ferit necis ensis.
Annos Millenos : C quater suscipe plenos.
Adderis septenos : domum celistis amenos.
Nata pater domine : Flamen deus vince tue.
Hanc Margaretam : tibi luce poli cape letam.

The following exhortation was highly popular :—

East Horsley, Surrey. 1478.

Quisquis eris qui transieris sta plege plora
Sum q^{d} eris fuerāq' q^{d} es : pro me precor ora.

This also :—

Temple Church, Bristol. 1396.

Es testis x̄pe : qd' non jacet hic lapis iste
Corpus ut ornet' : spē ut memoret'

Huic tu qui transis : magnus medius puer an sis
Pro me funde preces : dabit michi sic venie spes.

The translation of titles is in many cases perfectly obvious. The following, however, do not at first sight suggest their English equivalents :—

Miles	= Knight.	Prepositus	= Provost.
Armiger	= Esquire.	Decanus	= Dean.
Generosus	= Gentleman.	Capellanus	= Chaplain.
Comes	= Earl.	Elemosinarius	= Almoner.
Consul	= Counsellor.	Domicella	= Maid of Honour.
Camerarius	= Chamberlain.	Pannarius	= Draper.
Pincerna	= Cup-bearer.	Pelliparius	= Tanner.

3. English. Here we have several difficulties to overcome, such as obsolete words and forms, random spelling, and arbitrary abbreviations. The dialect and spelling of the earlier inscriptions is in the main that of Chaucer and Wiclif, and may be best mastered by reading the "Canterbury Tales," which might, in costume as well as in language, be illustrated throughout by brasses; or the Holy Scriptures according to the quaint Saxon translation of the Oxford Schoolman. When once the dialect is familiar, the abbreviated words can be filled out with the greatest ease.

Before the Reformation the great majority of English inscriptions began with the words, "Of your charity pray for the soul of," or more simply, "Pray for the soul of," and ended "On whose soul Jesus have mercy. Amen." The concluding phrase was often amplified by the addition, after "On whose soul," of "and all Christian souls." Sometimes it was still further amplified, as at Stifford, Essex, 1504, "Of your charite pray for the soulle of John Ardalle . . . and for his fader soulle and his moder soulle and all crystyn soullys on whose soullys ihū have mercy amen." Or more explicitly, "Of whose soul of your charity say a paternoster and an ave."

In cases where the brass was laid down before the person's death, the date of decease was necessarily omitted, and we frequently find blank spaces which have never been filled up. Some of these inscriptions to the living substitute "good estate" for "soul."

It is exceedingly common to find that the opening and con-

cluding clauses have been totally or partially erased, especially in and near London. This was probably done at the Reformation by the children of the persons commemorated, in order that the Royal Commissioners might not tear up the brasses as "popish."

Verses are often found in addition to, or instead of, the ordinary prose inscription :—

Holm-next-the-Sea, Norfolk. *c.* 1405.

Herry Notyngham & hys wyffe lyne here
Yat maden this chirche stepull & quere
Two vestments and belles they made also
Crist hem save therfore ffro wo
Ande to bringe her saules to blis at heven
Sayth pater & ave with mylde steven.

Ash, Kent. *c.* 1460.

Prey for the sowle of Jane Kerielī
Ye ffrendis alle that forthī by pass
In endeles lyff perpetuelī
That god it grawnte m'cy and grace
Roger Cletherowe hir fadir was
Thowghī erthe to erthe of kynde reto'ne
Prey that the sowle in blisse sojo'ne.

Cople, Bedfordshire. *c.* 1500.

What can myght powr or auncyet bloode avayll
Or els ryches, that men cownte felicite
What can they helpe, ferfull dethe to assayll
Certes nothynge, and that is p(ro)vyd by me
That had thos yistis rehersid wt all plente
Nevthelesse yit am I leyd lowe in clay
That whylom was squyer called thos g'y. (Gray.)
Benet my wyf eke is fro this world past
yit We trust to be had in memory
As longe as the paryshe of Coople shall last
For our benefitis don to it largely.
As witnesse xxti pownd wt other yistis many
Wherfor all cristen men that goo by this way
P'y for ye soulis of Benet and Thōs gray.

Romney, Kent. 1510.

Of yor charite pray for me
Thomas Lamberd of Romeney
Which dyed the xxiiii day of August
In lyke wyse so alle ye must
for dethe is sure to Alle mankynde
therefore have my soule in mynde
Which ended MVX
I ye yeres of hym yt dyed for alle men.

From these examples it will be seen that not only is the spell-

ing peculiar, but the versification faulty, and that to an extreme degree.

A glossary of the more common archaic words will probably be useful:—

almys	= alms.	mede	= merit.
auncynt	= ancient.	moder	= mother.
aungeles	= angels.	or	= our.
awtere	= altar.	pish	= parish.
bles	= bliss.	pson	= parson.
certes	= surely.	quere	= choir or chancel.
cheyffe	= chief.	redecion	= redemption.
crysten	= christian.	sowlys	= souls.
deptyd	= departed.	steven	= staves of music.
eke	= also.	s'teyne	= certain.
erchdiakn	= archdeacon.	thred	= third.
eyre	= heir, heiress.	twey	= two.
fadyr	= father.	vestment	= a set of vestments.
ffro	= from.	wen	= think.
halud	= hallowed.	whylom	= once.
hem	= them.	wot	= know.
her	= their.	yat	= that.
maden	= made (and similarly other verbs.)	ys	= this.
		yistis	= gifts.
mci	= mercy.		

After the Reformation the prayers for the soul of course disappeared. Inscriptions began, "Here, or under this stone, lyeth the body of," and occasionally ended with, "To whom God grant a joyful resurrection." The old simplicity and piety often gave place to lengthy and fulsome flatteries of the deceased person, and the character of the composition at last reached as low an ebb as the art of engraving to which it ministered. But the change was gradual, and many of the inscriptions remain of the highest interest.

The two following will supply examples of the kind of prose inscriptions in vogue after the Reformation:—

Biddenden, Kent. 1598.

> John Evrenden beinge of the age of threescore yeares havinge passed the tyme of his pilgrimage with good and godly report hath finished his mortall days. His wives were two, Jone and Jane. With the first he lived twentye-five yeares and had issue William Ferdinando Isabell and Phebe; with the other seven yeares and had noe issue and now lyeth under this marble stone who was buried the thirteenth day of Aprill 1598.

Headcorn, Kent. 1636.

Here lyeth the body of John Byrd sonn of William Byrd of this parish of Headcorn, who was borne the 10th of May 1629, and in the time of his sicknesse delivered many Godly exhortations to his parents, taking his leave of them with such unexpected expressions as are not common in so young a child he departed this life on the 31st of January, anno 1636.

Verse inscriptions abound, and are of all kinds; the two examples below have little in common with one another:—

Lydd, Kent. 1572.

As nature breath & lyfe doth yelde,
So drawes on death by kynde
And yet through fayth in Chryste by deathe
Eternall lyfe we fynde.
Behold a profe by me that dyd,
Emoye my vitall breath;
Full thre skore yeres & twelve thereto,
And then gave place to death
A Juratt of thys Towne was I,
And Thomas Bate by name,
Leke the I was, and now am dust
As thow shalt be the same
Fower chyldren now my place supplye
My soule it ys wyth Chryst,
Who sende to them and the good lyfe,
And eke in hym to rest.

Rye, Sussex. 1607.

Loe Thomas Hamon here enterd doth lye
Thrice burgesse for the parliament elected
Six times by freemens choyce made maior of Rye
And Captaine longetime of the band selected
Whose prudent courage justice gravitie
Deserves a monument of memorye.

At Stifford, Essex, we have a curious instance of one inscription imitating another, a mother having died some three years after her daughter. The two brasses are quite distinct, and the epitaphs run as follows:—

Ann Lathum, daughter of Thos. Lathum. 1627.

Behold in me the life of man
Compar'd by David to a span
Who in my strength death cal'd away
Before the middle of my daye
Let freinds and parents weepe no more
Her's all the odds I went before
And let them sone their lives amend
That death may be a welcombe freind.

Elizth. Latham, wife of Thos. Latham. 1630.

Yet once Againe behold and see
The frayletie of this life in me
And as t'was sayd to me before
Let freinds and parents weepe no more
So I may now the phrase returne
Let children all forbeare to mourne
And let them all in love remayne
And be prepar'd heaven to attayne.

Punning is frequently resorted to, as well in Latin as in English. Two very similar examples will suffice:—

Thos. Hylle, New College, Oxford. 1468.

Mons in valle jacet: quem tu deus erige rursum
Ut valeat montem cristū p'fingere sursum

Thos. Grenhill, Beddington, Surrey. 1634.

Hee once a Hill was fresh & Greene
Now wither'd is not to bee seene
Earth in Earth shoveld up is shut
A Hill into a Hole is put.

Scrolls are seen issuing from the mouths or hands of 15th and 16th century figures, and curving upwards over the head. They are inscribed for the most part with pious sentences, ejaculatory prayers, and are usually in the Latin language.

They may be divided into several classes:—

Invocations of the Holy Trinity.

Sancta Trinitas unus deus miserere nobis.
O beata Trinitas { libera nos / justifica nos / salva nos }

Invocations of God the Father.

Pater de celis deus miserere nobis.
Miserere mei deus.
Deus propicius esto mihi peccatori
Sit laus deo.
Cor mundum crea in me deus.

Invocations of God the Son.

Jhū fili dei miserere mei.
Domine Jhū secundum actum meum noli me judicare.
Vulnera xpē tua mihi dulcis sint medicina.
Virginis atque dei fili crucifixe redemptor Humani
generis: xpē memento mei.
Exultabo in deo Jhū meo

In domino confido.

Credo quod { redemptor meus vivit. / de terra surrecturus sum / in carne mea videbo deum salvatorem meum.

Invocations of God the Holy Ghost.

Spiritus sancte deus miserere nobis.

Invocations of the Virgin Mary.

Sancta Maria ora pro nobis.
Mater dei memento mei.
O virgo virginum ora pro nobis tuum filium.

Occasionally they appear in English :—

Bexley, Kent. 1513.

What so ever my dedys have bee
of me allmyghty Jhū have mercy.

Carshalton, Surrey. 1524.

O blyssyd lady of pite p̄y for me
y my soule savyd may be.

With the Reformation their character completely changed. Scrolls still continued sparingly in use, though the reason for their existence was gone, viz., as vehicles of invocatory prayers.

A few examples will show the change :—

Taedet animam meam vitae meae.

Cupio dissolvi et esse cum Christo.

Vive pius moriere pius.

Dn̄s dedit dn̄s abstulit.

I know that my redeemer liveth.

I rejoice only in the Lord.

On some few brass slabs of the 15th century small scrolls are scattered about on each side of the figure, and inscribed with one or two words only. These words are usually "Jhu," "mercy," "Grace," "Misericordia," "Jesu mercy," or "Lady helpe." The two last are perhaps the most common.

V. Additional Classes.

FLEMISH BRASSES.

Among brasses of more than usual interest are those engraved by foreign artists. A number of these exist in England, and are commonly spoken of as "Flemish." They are to be found not only in Belgium and England, but more frequently in North Germany. Instances occur also in Denmark, Poland, and other countries. They are usually of great magnificence, and differ in style very materially from those commonly used in England. In most cases they are rectangular in shape, the figures being engraved upon a background of diaper-work beneath splendid canopies. In size they often measure ten or twelve by five or six feet. Figures alone, without canopy or background, sometimes occur, but never become the rule, as in England. There are many minor differences in style, which can best be learnt by an examination of the Anglo-Flemish examples, or of Mr. Creeny's very fine volume of photo-lithographs.

Twenty or more Anglo-Flemish brasses remain to us, and they fall naturally into several groups.

First come four great brasses, the largest as well as the most beautiful in all England. They are evidently from the hands of a single artist, the engraver of certain other magnificent memorials at Lubeck and Schwerin in North Germany.

They commemorate:—

Adam de Walsokne and wife Margaret. 10 ft. × 5 ft. 7 in. *King's Lynn, Norfolk.* A.D. 1349.

Alan Fleming. 9 ft. 4 in. × 5 ft. 7 in. *Newark, Nottinghamshire.* A.D. 1361.

Robert Braunche, and two wives. 8 ft. 8 in. × 5 ft. 5 in. *King's Lynn, Norfolk,* A.D. 1364.

Abbot Thomas Delamere. 9 ft. 3½ in. × 4 ft. 3½ ft. *St. Alban's Abbey, Hertfordshire. c.* A.D. 1375.

All these are well described in Boutell's "Monumental Brasses." The last is known to have been engraved in the

abbot's lifetime and under his own superintendence, a practice which was in all probability exceedingly common.

A fragment of another work by the same artist is preserved in the British Museum. It shows the mitred head of an abbot or bishop, with part of the surrounding canopy and groundwork, and bears a strong similarity to the corresponding parts of the Delamere brass.

A noticeable feature in these brasses is the disposition and grouping of a number of minor figures round the person or persons actually commemorated. Each is placed within a separate niche, and under its own canopy. At the top there is invariably a representation of the Deity enthroned, and to Him is carried by two angels the soul of the deceased, symbolized by a naked figure standing in a sheet. On either side are angels, swinging censers or playing upon musical instruments. The shafts of the canopy are occupied by saints and prophets, usually in pairs. At St. Alban's, Offa, king of Mercia, founder of the abbey, stands upon one side, and the proto-martyr Alban himself on the other. Below the figures there is frequently a space in which the engraver can give freer scope to his artistic powers. Thus at Lynn we have a hunting scene in the Walsokne brass, and a royal peacock-feast in the Braunche.

Next in importance come the brasses of two parish priests:—

Simon de Wensley (name uncertain). *c.* 1360. *Wensley, Yorkshire.*
Thomas de Horton. *c.* 1360. *North Mimms, Hertfordshire.*

The former of these consists of a figure only, but so engraved that there is not the smallest doubt of its Flemish origin. The priest is nearly life-size, and is dressed in eucharistic vestments, all the apparels of which are beautifully diapered. The principal lines are very broad, and cut with great boldness, exhibiting another characteristic feature of Flemish workmanship.

At North Mimms the figure is much smaller, but in style not unlike that at Wensley. A canopy of the usual type is added, but is cut away round the figure itself.

Other Flemish brasses are of a more miscellaneous character,—

Ralph de Knevyngton, Esq. 1370. *Aveley, Essex.* In armour; small; canopy plain.
Thomas de Topclyff, and wife. 1391. 5 ft. 9 in. × 3 ft. 1 in. Canopy with souls, angels, etc. *Topcliffe, Yorkshire.*

Roger Thornton, and wife. 1429. *All Saints', Newcastle.* 7 ft. 6 in. × 4 ft. 3 in. Souls, angels, etc.

Margaret Hornebolt. 1529. *Fulham, Middlesex.* Lozenge-shaped mural plate; demi-figure in shroud.

Thomas Pownder, and wife. 1525. *St. Mary Quay, Ipswich.*

Andrew Evyngar, and wife. 1536. *All Hallows Barking, London.*

The two last are similar in many respects. They are of medium size, and more pictorial than brasses of earlier date. The members of the family are grouped together upon a pavement, and individual portraits are evidently intended.

Two wholly foreign brasses are preserved in the museums of London, and deserve careful attention:—

LUDOWIC CORTEWILLE, AND WIFE. 1504. *Geological Museum, Jermyn Street, Piccadilly.* Size: 6 ft. 8 in. × 3 ft. 6 in.

Brought from the chapel of the ruined castle of Cortville, near Liege. Male figure in armour: collar of mail, cuirass protected by placcates or demi-placcates, pauldrons and coutes with large arming points, short skirt of taces, four tuilles, mail skirt, sword-belt and sword, usual leg armour and broad sabbatons. Lady in plain thick veil head-dress, lace collar, and gown with wide fur-lined sleeves.

HENRY OSKENS, *priest.* 1535. *South Kensington Museum.* 2 ft. 9 in. × 1 ft. 10½ in.

Originally at Nippes, near Cologne, it was transferred to the museum of the Archbishop of that city, and afterwards found its way to Paris, where it was purchased in 1866 for £20 by the South Kensington authorities. The brass consists of four figures within an elaborate canopy of renaissance architecture. In the centre is a beautiful Virgin, some fourteen inches high, standing upon a crescent, and surrounded by a glory of fiery rays. On her right arm she bears the Holy Child, who holds a large Tau cross. On her right stands St. Peter, and on her left the emperor St. Henry, crowned and in armour. Below him kneels the priest, "*Cantor et Canonicus huius Ecclesie,*" vested in a surplice.

Besides the above-mentioned, there are a considerable number of English brasses, which, on being detached from their stone matrices, have been found to have been cut from older plates of Flemish workmanship, whose engravings appear upon the reverse side. A distinct class of palimpsests is thus formed, which is constantly receiving fresh additions, as brasses are displaced and new discoveries made.

Examples are at Mawgan Nunnery, in Cornwall; Margate; Pinner, near Harrow; and Camberwell, in South London. In the last two instances the brasses are now set in frames, so that both sides can be easily seen.

In the 16th and 17th centuries the use of small mural

rectangular plates became common in this country, and the young collector must be careful to distinguish these from Flemish brasses. With a little practice they will be easily recognised. A good practical rule is that if a rectangular brass is mural, and also not more than eighteen inches high, it is almost certainly *not* Flemish. One of the earliest of such brasses, representing a man in armour, wife, and children (*c.* 1500), was once in Netley Abbey, and is now in the possession of the Surrey Archæological Society. Its history is a curious one, and for some years it did duty as the back of a cottage fireplace, where it was discovered by the incumbent of a neighbouring parish. Fortunately it remains uninjured. Boutell has actually set it down as Flemish, but without sufficient reason.

FRENCH BRASSES.

A few brasses have been assigned by some antiquarians to French engravers. In France itself scarcely a brass remains, and there is little to prove what were the special characteristics of such works in that country.

The greatest probability of French origin attaches itself to the two following:—

Sir John de Northwode and lady. *c.* 1330. *Minster, Isle of Sheppey.*
John de Grovehurst, priest. *c.* 1340. *Horsemonden, Kent.*

PALIMPSESTS.

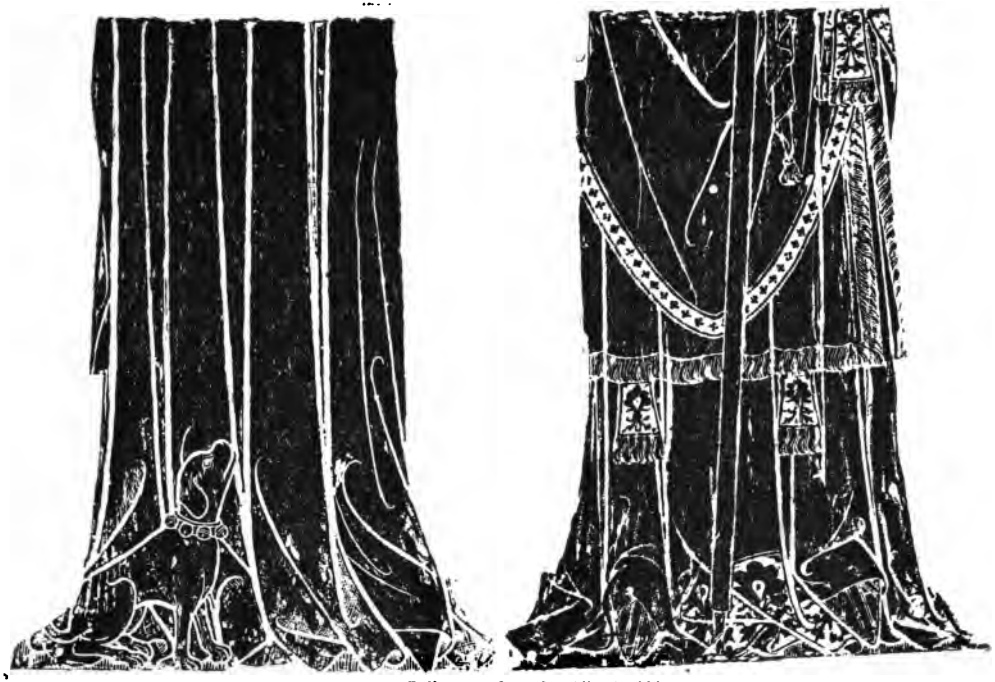
The term palimpsest is applied to those brasses which have been laid down a second time, in memory of some person other than the one for whom the plate was originally engraved. Its primary application was to a certain class of *manuscripts*, from which the first writings were scraped or sponged out, in order that the somewhat costly parchment might be used by another writer. The best known instance perhaps is that of the New Testament Codex Ephraemi, of the 5th century, now at Paris; in it the theological works of Ephraem the Syrian are written over the partially erased text of the New Testament.

1. Palimpsest brasses are nearly all of a date subsequent to the dissolution of the lesser and greater monasteries, 1536–9,

when great numbers of plates found their way from the abbeys and priories to parish churches. In these cases new figures were engraved and cut from the older memorials, which were turned over and made to do duty once more as new brasses. Out of the comparatively small number of brasses which have in modern times become detached from their slabs, a remarkably large proportion of those of the latter part of the 16th century have been found to be palimpsest. At Chobham, Surrey, is the figure of a knight or esquire, with long beard, and dressed in armour of about the year 1550; on the reverse is a priest, *c.* 1510, in eucharistic vestments, holding a chalice and wafer. The brass is now nailed to a pillar in the south aisle, so that only the priest can be seen, which presents a very battered appearance. Similarly at Camberwell, in the same county, an inscription to Edward Scott, 1538, has on its reverse another to John Ratford, some half a century earlier. At Howden, Yorks, an inscription to Peter Dolman, Esq, 1621, has on its reverse the lower part of a civilian, c. 1520. Again, at Hedgerly, Bucks, the brass of Mary Bulstrode, 1540, is entirely made up of palimpsest fragments, brought apparently from Bury St. Edmund's, in Suffolk. On the reverse of the figure is an early inscription in English verse; on that of the Bulstrode inscription, another to Thomas de Totyngton, Abbot of St. Edmund's 1301–1312; on that of a plate of children, part of the figure of an abbot, c. 1530, showing his chasuble, dalmatic, and pastoral staff; and finally, on the reverse of a shield, a representation of the resurrection. The great Abbey of St. Edmund's was only delivered up to the king in November, 1539, a few months before the death of Margaret Bulstrode.

The accompanying illustration (p. 111) shows on the obverse the symbol of St. John, from one of the angles of a border fillet, and on the reverse part of a shield or coat-of-arms. It is now preserved at the British Museum, but nothing is known of its origin.

Palimpsests of which both sides were engraved before the Dissolution are rare, but examples occasionally occur. The illustration here given is from a rubbing of a palimpsest which may be seen at St. Alban's Abbey. The side first engraved displays the lower part of a female effigy, *c.* 1430, having at her feet



Palimpsest from St. Alban's Abbey.

Palimpsest Evang. Symbol, British Museum.

a dog with a collar of bells ; on the reverse is the similar portion of an abbot in full vestments, *c.* 1490. Such cases can only be explained by a theory of direct theft, the engraver being probably the receiver of the stolen goods.

2. Another somewhat numerous class of palimpsests consists of those in which the earlier engraving is foreign, *i.e.*, Flemish or German. These may be either spoilt or stolen plates which had somehow come into the hands of the exporters, who sent them over to the English engravers as cheap or second-hand stock. They are usually very fragmentary. For instance, at Pinner, Middlesex, a small chrysom child, by name Anne Bedingfeld, exhibits on the reverse the words, "Hier light," cut from the margin of a Flemish brass, *c.* 1450. Again, at Camberwell, behind a shield and inscription to Margaret Dove, 1585, are fragments of a foreign shroud brass, *c.* 1500. So also at Margate (*c.* 1480) and Aylesford (*c.* 1540) Kent, and at St. Peter's Mancroft, Norwich, *c.* 1520. In this last brass the figure of Peter Rede, Esq., 1568, is *copied* from a much earlier engraving.

3. A third class of palimpsests may be exemplified by the brass of Laurence de Wardeboys, Burwell, Cambs. This man was the last Abbot of Ramsey, in the Huntingdonshire fens, and had his brass laid down during his abbacy, 1508–1539, representing him in mitre and full vestments. Then came the dissolution, and he was forced to resign his office, dying about three years later. The figure was altered to that of a priest in canonicals, cassock, surplice, almuce and hood, in the following way :—The lower part was turned over and re-engraved, and an entirely new head and shoulders were added. Traces of the original matrix

remain, especially the cutting for the mitre. The canopy of this brass is also palimpsest, but of the ordinary type. Part of it is cut from the figure of a deacon, and shows on the reverse his fringed plain dalmatic and his maniple.

At St. Margaret's, Rochester, is another somewhat similar example. The half effigy of Thomas Cod, priest, 1465, is engraved upon both sides of the plate. The first engraving was evidently cancelled on account of a slight inaccuracy, since an amice has been subsituted for an almuce.

4. Another and rarer kind of palimpsest is that in which a figure has been altered without reversing the plate. The best known example is at Waterpery, Oxon, and commemorates Walter Curzon, Esq., and his wife, 1527. The figures of a knight and lady of the middle of the previous century have been adapted to the more modern style of dress. To the male effigy a new head and shoulders have been given, while the skirt of taces has been altered to one of mail; other changes of less importance have been made in the other parts of the armour. The upper half of the lady is entirely new, and the lower part has been shaded and slightly altered.

At Chalfont St. Peter, Bucks, the brass of Robert Hanson, priest, 1545, exhibits similar alterations; shading has been added to the lines of the vestments, and pointed shoes have been made round.

5. In the fifth and last class early effigies have been merely appropriated to later persons, by the simple process of adding a fresh inscription. Examples are frequent. At Ticehurst, Sussex, Sir John Wyborne, 1510, is represented by the figure of a knight which was engraved, *c.* 1370, and in this case his two wives have been added; they are placed on either side of the original effigy, and, being only half its size, look supremely ridiculous. In these cases of misappropriation warriors seem to have been the chief offenders, as at Laughton, Lincs, *c.* 1400 and 1549; Bromham, Beds, *c.* 1430 and 1535; and Isleworth, Middlesex, *c.* 1450 and 1544. At Weybridge, Surrey, three skeletons, *c.* 1520, are made to represent the three children of Sir John Trevor, the last of whom died in 1605. In many of these instances the Dissolution of the Monasteries may once more give an explanation.

VI. A Literary Guide.

It will probably be useful to the young collector and beginner in the art of brass-rubbing to know something of the literature which deals with his pursuit.

A fair number of books, many of them full of magnificent illustrations, have from time to time been published on the subject. All these, with the exception of the two latest, both published by subscription, have long been out of print, and are difficult to procure. Moreover, their costliness, when they do find their way into the market, places them beyond the reach of the majority of collectors.

They can all be studied in the reading-room of the British Museum, but nowhere else. The great libraries of Oxford and Cambridge are lamentably deficient in the literature of this branch of archæology.

It will be well to state clearly the nature of the books which can be consulted, and before particularizing to divide and place them under five heads, differing from one another in importance. They are :—

I. Works treating solely of the Study of Monumental Brasses :
   (*a*) Of English brasses generally.
   (*b*) Of brasses of single counties.
   (*c*) Of foreign brasses.

II. Works on Monuments generally.

III. Works on armour and costumes.

IV. County Histories, Heralds Visitations and other antiquarian works treating incidentally of brasses.
   Local guide-books.

V. Magazine articles and Transactions of Antiquarian Societies.

I. Under the first head may be classed everything of real importance to the brass-collector, and the following list will, it is hoped, be found to be a fairly complete one.

HAINES, REV. H. : "A Manual of Monumental Brasses." 1861.

This comes far before all other books in the brass-collector's estimation.

It is simply invaluable, and no good work can be done without it. It consists of two parts, an introduction and a list, which are usually bound in separate volumes. The introduction is extremely full, and leaves little or nothing to be desired. Its usefulness is moreover enhanced by some 200 illustrations, many of which are of complete brasses.

The list is of greater value even than the introduction, and remains, after a quarter of a century, the only one in existence of the brasses of the whole of England. It forms the basis of every more complete county list. As might be expected, the restorations and re-seatings which have taken place in almost every old church during the last few years, have brought to light a number of brasses which were unknown to Haines, and also, unfortunately, through ignorance and carelessness, have brought about the loss, mutilation, and covering up of others. Thus it comes to pass that Haines' list is no longer a very accurate one, and needs revising.

The work of revision has been taken up by an association of brass-collectors at Cambridge University, and corrections are being collected to that end. The process is, however, a slow one, and will probably occupy two or three years. Till then the old edition still holds its place. It was published by subscription at a guinea per copy, but now, when it occasionally finds its way into the market, is worth nearly half as much again.

About twelve years before the appearance of these volumes, a "Manual for the Study of Monumental Brasses, and Descriptive Catalogue of Rubbings," was issued by the Oxford Architectural Society.

This also was written by Haines, and its introduction is a shorter draught of the later manual. The catalogue of the Society's rubbings is its peculiar feature, and this forms an excellent model which all would do well to follow.

MANNING, REV. C. R., published a tentative list of brasses a few years before Haines appeared. As a first attempt it deserves praise, but was entirely superseded by the later work.

JUSTIN SIMPSON: "A List of the Sepulchral Brasses of England." 1857.

This is a work of the same description as Manning's.

BOUTELL, REV. C.: "Monumental Brasses and Slabs." 1847.

The contents of this volume, as the title-page says, were read for the most part at the meetings of the St. Albans Architectural Society. The primary object of its composition is impressed on the style and character of the book. As a readable introduction it is most excellent. Containing not half as much information as Haines, it has better engravings and is better printed. In an appendix is given a classified list of some fine examples of brasses' chronologically arranged.

"The Monumental Brasses of England. A series of engravings upon wood, etc., accompanied with brief descriptive notices.' 1849.

This is better known as "Boutell's Series," is uniform with the first book, and contains a good collection of engravings, drawn and executed by Utting. In selecting the contents, those brasses are preferred which are most meritorious and possess the greatest general interest. At the foot of each plate are given the approximate date, measurement, and position of the brass. Priests, knights, and ladies are well represented by many fine specimens, but there are few civilians, and few curious, *i.e.* unusual, types of brasses.

WALLER, J. G. and L. A. B.: "A Series of Monumental Brasses, from the 13th to the 16th Century." 1842–1864.

A magnificent folio volume, published originally in parts, and containing sixty-one grand coloured plates. The stone slab or matrix is represented as pale blue, the brass itself brown or green, while lost portions are restored when possible, but in a pale colour. Coats of arms are coloured wherever there is the slightest trace of enamel or other colouring matter in the originals. A full descriptive notice is given of each brass engraved, with genealogical and historical details when known.

CAMBRIDGE CAMDEN SOCIETY: "Illustrations of Monumental Brasses." 1846.

A peculiar but highly interesting book. Good plates of two dozen fine and representative brasses are given. To each of them is appended an elaborate and somewhat flowery essay by one of the members of the famous society. No single writer contributes more than three to the number. All the essays are initialed, and many of the initials belong to well-known names.

(*b*) We now come to works treating of the brasses of different counties. They are not as yet at all numerous.

FISHER, THOS. *Bedfordshire.* "Collections, Historical, Genealogical, and Topographical for Bedfordshire." 1812.

This work, though not treating exclusively of brasses, heads the list. It is a handsome quarto volume of very fine plates, a great number of which are devoted to the brasses of the county. The plates are coloured light yellow.

COTMAN, JOHN SELL. *Norfolk.* "Engravings of the most Remarkable of the Sepulchral Brasses in Norfolk." 1819.

Here we have a most valuable book on the brasses of this county. No other, except perhaps Kent, possesses so extensive, so various and so interesting a series of brasses as Norfolk.

It is worthily treated by Cotman, whose book is unrivalled in its class. It is a small folio, and contains numerous beautiful engravings. The great Anglo Flemish brasses of King's Lynn to Adam de Walsokne, 1349, and Robert Braunche, 1364, are particularly fine.

Not a few of the brasses described by Cotman at the beginning of the century are now unhappily lost. This adds greatly to the value of the book.

HARTSHORNE, Rev. C. H. *Northants.* "An Endeavour to Classify the Sepulchral Remains in Northants." 1840.

It is a small book, devoted chiefly to brasses, and is *not*, as the title would lead one to expect, confined alone to the county of Northants. For instance, plates are given of the brasses to Sir Roger de Trumpington and Sir John de Creke, both in Cambridgeshire.

HUDSON, FRANKLIN. *Northants.* "The Brasses of Northamptonshire." 1853.

There is no other book whose plates are worthy to be compared with those contained in this grand production, except the Wallers'. Both books are large folios, and their bronze-tinted lithographic plates are altogether beyond comparison.

Hudson's is improved by a good alphabetical index.

KITE, EDW. *Wiltshire.* "The Monumental Brasses of Wiltshire." 1860.

An excellent piece of work, giving a very full account of the brasses of this county. The general character of the letterpress and the style of the engravings are similar to those in Boutell. Among the plates, those of Bishop Wyvil (in Salisbury Cathedral), and Bishop Hallum (from Constance) are the best.

The brasses are arranged in order of date, and there is an interesting chapter on "Despoiled Slabs."

DUNKIN, E. H. W. *Cornwall.* "Monumental Brasses of Cornwall." 1882.

The western duchy has received excellent treatment. Dunkin's quarto volume contains sixty-two very accurate engravings, with a full description of each brass figured. Numerous genealogical and other details are given, nor are despoiled slabs allowed to pass without notice. Haines' list is carefully corrected. The index will be found at the end of the introduction.

ANDREWS, W. F. *Herts.* "Memorial Brasses in Hertfordshire Churches." 1886.

As a modern production this little book is extremely bad. It is a reprint of articles in a local newspaper. The plan alone is good, for the author takes Haines' list as the basis of his account, supplementing, correcting, and embellishing with details gathered from Chauncy's, Clutterbuck's, and Cussans' county histories.

It is disfigured by occasional gross mistakes, *e.g.*, among the Broxbourne brasses, a priest in academicals is called, "A man in civil costume," although correctly given by Haines. Three or four illustrations are given on the inside of the paper cover.

BELCHER, W. D. *Kent.* "Kentish Brasses." 1888.

Kent has long needed separate treatment, possessing as it does, after Norfolk, the best and largest series of brasses.

The modern method of reproducing brasses is by photo-lithography, a method at once accurate and inexpensive. In Belcher's book 225 brasses are figured, the great majority for the first time. The letterpress, however, is altogether inadequate, and frequently misleading; it might almost have been omitted.

FARRER, Rev. E.: "List of Norfolk Monumental Brasses," 1890. A simple, but remarkably complete list, just published.

In *Lincolnshire Notes and Queries*, the Rev. G. E. Jeans is issuing a very valuable descriptive list for Lincolnshire. When finished, it is to be republished in book form.

Before leaving this section, it may be well to mention that good accounts of the brasses of Herefordshire, Worcestershire, and Gloucestershire, by C. T. Davis, have appeared in several Midland newspapers.

These are *The Gloucester Journal*, from June, 1882, to September, 1885; the *Worcester Herald*, from March to December, 1883; and the *Evesham Journal and Four Shires Advertiser*, from July, 1886, onwards. The Evesham series includes brasses in the counties of Gloucestershire, Worcestershire, Oxfordshire, and Warwickshire, *i.e.*, in the district through which the paper circulates. Unfortunately they have not been reprinted.

Two books on the Cambridgeshire brasses have been written, but not published. The first, by the Rev. B. Hale Wortham, dates some years back, and is scarcely likely ever to appear. The second, by H. K. St. J. Sanderson and the Rev. A. Brown, assisted by other members of the Cambridge University Association of Brass Collectors, has been only recently completed. The information it contains is most full, and the loss to antiquarianism will be a heavy one if it should not be published.

(*c*) Works treating on foreign brasses.

CREENY, Rev. W. F.: "Monumental Brasses on the Continent of Europe." 1884.

In this section Creeny's handsome folio stands alone. A

series of plates, similar to the Wallers', was advertised by W. H. J. Weale twenty or thirty years ago. They were to include the finest brasses of Northern Europe, but for some reason or other the project was abandoned. The field remained unoccupied till the appearance of Creeny's book. His plates are photo-lithographs, well executed on good paper, and are among the finest of their kind. The brasses figured are many of them magnificent examples of the engraver's art, especially those from Lubeck and Schwerin. To the student of English brasses they are most valuable for the light they throw on the great Anglo-Flemish brasses at St. Albans, King's Lynn, and Newark, together with all the lesser English examples of foreign workmanship.

II. Works on Monuments generally.

It will not be necessary to say much of this class of books, though they sometimes have a bearing on the subject of brasses. Modern productions are fairly common, especially those which are concerned only with some particular locality. Of the older books, *Weever* is the parent. His book, "Ancient Funeral Monuments," was published in A.D. 1631, just before the beginning of the Great Rebellion, and deals with the dioceses of Canterbury, Rochester, London, and Norwich. The greater part is devoted to London. His accounts are extremely valuable, especially that of Old St. Paul's, with all its beautiful tombs and brasses, as well as of the other churches destroyed in the fire. He gives a great deal of most interesting information about the disgraceful treatment of ancient monuments during the progress of the Reformation. Had Edward VI.'s reign continued but a few years longer it is highly probable that the brasses of England would have as completely disappeared as those of France did during the Revolution.

From Weever we pass on a century and a half to another great antiquarian landmark, Gough's "Sepulchral Monuments in Great Britain," published in 1786. He is not greatly concerned with brasses, though they are of course included in his subject. Stothard speaks very slightingly of his illustrations: "Whatever information we may receive from his writings, the delineating part is so extremely incorrect, and full of errors, that at a future period, when the originals no longer exist, it will be impossible

to form any correct idea of what they really were." This criticism goes somewhat beyond the truth, for in the department of brasses there are several illustrations of small brasses printed from the monuments themselves, after the manner of Craven Ord and Sir John Cullum, who were just then at work forming their collections.

Stothard published his "Monumental Effigies of Great Britain," in 1817, a valuable quarto. His plates are good, and include several well-known brasses,—from Stoke d'Abernon, in Surrey (Sir J. Daubernoun, jun.), Ingham, in Norfolk, Amberley, in Sussex (John Wantele), Minster, in Sheppey, and Gorleston, in Suffolk.

In 1840 appeared another volume of "Monumental Effigies of Great Britain," by Thomas and George Hollis. It was first published in six parts, and was intended to correspond to Stothard's book of the same title. It contains a fine series of plates, but no letterpress. The brasses figured are from Chartham, in Kent (Setvans), Mildenhall, in Suffolk, and Wotton-under-Edge, in Gloucestershire.

III. Works on Armour and Costume.

As none of the writers of these works take their illustrations from brasses, except occasionally Fairholt, a mere mention of the names of a few of the oldest and best known will suffice.

In the preface to his "Costume in England," Fairholt says that it is his purpose not to enter into lengthened disquisitions upon, or descriptions of, costume, but rather to note the general characteristic of the several epochs, and to direct the artist to the sources—in books, illuminated manuscripts, monuments, *brasses*, etc., etc. The mention of illuminated manuscripts strikes the keynote of nearly all works on armour and costume, their illustrations being almost exclusively drawn from this source. It is worked out more particularly in Strutt's "Dress and Habits of the People of England," and in Sir Samuel Meyrick's grand book on armour. Both are crowded with beautiful illustrations. The works of Shawe and Planché on these same subjects are also well worth looking through.

Planché's "History of British Costume," with 400 illustrations, has lately been republished by Bell at a moderate price.

IV. County Histories, etc.

A great deal of useful information may be picked up from these books, not so much about the brasses themselves, though they are occasionally the subject of good illustrations, as in Lyson's "Magna Britannica," but about the people they represent. Historical and family details, when wanted, must be looked for in books of this class. It would be quite impossible to give a list of them, for their name is legion, since histories of single towns and villages must necessarily be included among them.

The young collector, to whom the larger and rarer works are generally inaccessible, must by no means despise the local guide-book. Its information may be scanty and imperfect, and is frequently inaccurate, but it may often give him useful hints which he will do well to follow out. Especially when he possesses no good list of brasses, he may generally discover from a guide-book what churches are most likely to repay a visit.

V. Magazine Articles and Transactions of Antiquarian Societies.

It is extremely difficult to collect and make use of the large amount of varied information to be found on the subject of brasses among the publications mentioned above. In this field a great deal might be done. For instance, in the older volumes of the *Gentleman's Magazine* there is a large amount of incidental information scattered up and down its pages. A good deal of it takes the form of letters to the editor, Sylvanus Urban, which frequently refer to brasses that have now disappeared. A collection of all these notices into a single volume would be of great value. Modern antiquarian monthlies, such as *The Antiquary* and *Walford's Antiquarian*, also yield much that is extremely valuable. They may be far more easily consulted than the *Gentleman's Magazine* of our great-grandfathers.

Far greater difficulties will be experienced in the collecting of information from the published transactions of antiquarian societies. They are for the most part printed merely for private circulation among the members of each particular Society, and are therefore extremely difficult of access. To make matters worse, it seldom happens that copies are sent even to the British Museum.

The *Archæological Journal*, containing the proceedings of the Archæological Institute, is perhaps the most accessible. In vol. i. A.D. 1844, there is an excellent paper by Albert Way on brasses, treating chiefly of the historical treatment of brasses and of the various methods of copying. Notices of isolated brasses, by J. G. Waller and others, are to be found in later volumes.

Next in rank come the transactions of county societies, such as the Yorkshire Architectural (*cf.* Military Brasses with facsimiles, by J. R. Fairbank, M.D., 1886), the Essex Archæological, and the Exeter Diocesan Architectural Societies. The last of these has a volume especially rich in brasses.

In the transactions of the Birmingham and Midland Institute, in the archæological section for 1884–5, are two valuable papers, both illustrated: the one, by C. Williams, is entitled "A Few Notes on Monumental Brasses, with a Catalogue of those Existing in Warwickshire"; the other, by C. T. Davis, "The Monumental Brasses of Herefordshire and Worcestershire."

One publication has been devoted exclusively to the subject, of brasses, viz., the "Transactions of the Cambridge University Association of Brass Collectors." The first number was issued in November, 1887, but its circulation is extremely limited. It is just possible that it has a future before it.

VII. Distribution.

THE monumental brasses of the British Isles are by no means indiscriminately scattered over the whole country. They are in the first place almost entirely confined to England itself. Only one is known to be still in existence in Scotland, viz., a small mural rectangular plate in Glasgow Cathedral, while four brasses, also mural and rectangular, in St. Patrick's Cathedral, Dublin, constitute the whole of the Irish contingent, at least as far as is known. The principality of Wales possesses perhaps a score, but they are for the most part quite unimportant.

In England there are three or four thousand, and yet these are but a small fraction of the number which must have been in existence at the commencement of the Reformation. Of those that remain, the greater number are to be found in the eastern and home counties, while in the west and north, brasses are rare and unimportant. For this several reasons have been assigned, of which the following are the chief. London and East Anglia were in direct communication with Flanders and Germany, whence was imported the raw material, *i.e.*, the unengraved metal plates. Moreover, the trade of East Anglia was accelerated by the facility of transport by water, since its rivers are numerous and sluggish.

In the west and north stone and marble is found in great abundance; therefore the marble effigy was the most obvious memorial for the rich. For the middle classes, brazen plates would be much increased in cost by the necessary land transport. Again, these regions were not nearly so wealthy as the trading communities of the east.

Among individual counties, the two best in the brass-rubber's eyes are certainly Norfolk and Kent. Which of them actually heads the list it would perhaps be difficult to say; against the

great Flemish brasses of King's Lynn may be set Sir Robt. de Setvans, of Chartham; Sir John and Lady de Northwode, of Sheppey; and the Cobhams, of Cobham.

In the second rank we should place Suffolk, Essex, and Surrey, and perhaps Cambridgeshire; while in the third we should include Middlesex, Herts, Sussex, Bedfordshire, and Lincolnshire, together with Yorkshire, Oxfordshire and Buckinghamshire.

Among great cities, London, Oxford, Norwich, Ipswich, and Bristol yield the largest numbers of brasses.

In a small handbook, it is of course quite impossible to give a complete list, and the only thing which can be done to help the young collector will be to record the names of those towns and villages in each county where brasses are to be found. The list is compiled chiefly from Haines. Places where only inscriptions occur are not mentioned:—

Bedfordshire.

The best brasses are at Wimington, and include a beautiful memorial to John Curteys, mayor of the wool-staple of Calais, and his wife, 1391, under a handsome canopy; also to Sir Thos. Brounflet, cupbearer to Richard II., 1430. At Bromham, a good three-figured brass (knight and wives), under triple canopy, 1435, with later inscription. Elstow has an abbess, Elizth. Herwy, holding her pastoral staff. Cople, Dunstable, and Luton excel in the number of their brasses.

The following places have brasses:—

14th century. Barton-in-the-Clay and Wimington.

15th century. Ampthill, Apsley Guise, Barton-in-the-Clay, Biddenham, Biggleswade, Bromham, Campton, Cople, Dunstable, Eaton Socon, Elstow, Flitton, Hatley Cockayne, Houghton Conquest, Houghton Regis, Lidlington, Luton, Marston Morteyne, Mepshall, Shillington, Stevington, Thurleigh, Tilbrook, Turvey, Wilshampstead, Wimington, and Yielden.

16th century. Ampthill, Great Barford, Little Barford, Bedford (St. Paul's), Blunham, Caddington, Cardington, Clifton, Cople, Dean, Dunstable, Eaton Bray, Flitton, Goldington, Hatley Cockayne, Hawnes, Holwell, Houghton Conquest, Houghton Regis, Langford, Leighton Buzzard, Luton, Marston Morteyne, Maulden, Puddington, Renhold, Salford, Sharnbrook, Sutton, Totternhoe, and Wimington.

17th century. Bedford (St. Mary's), Biddenham, Cardington, Dunstable, Eyworth, Felmersham, Flitton, Lower Gravenhurst, Higham Gobion, Leighton Buzzard, Luton, Puddington, Sharnbrook, Tilbrook, Tingrith, Totternhoe, Turvey, and Yielden.

Berkshire.

Shottesbrooke has a good brass to a priest and frankelein, *c.* 1370, under fine canopy. At Bray, Sir John de Foxley and two wives, 1378, stand upon a bracket. At Childrey there are a considerable number of brasses, and among them Wm. Fynderne, Esq., and wives, 1444, large figures under a handsome canopy. A warden and several canons of Windsor are to be found in St. George's Chapel.

14th century. Ashbury, Binfield, Bray, West Hanney, Shottesbrooke, Sparsholt, Stanford-in-the-Vale, Wantage, and Windsor.

15th century. Abingdon (St. Helen's), Ashbury, Basildon, Blewbury, Bray, Childrey, Cholsey, Cookham, Farringdon, East Hampstead, East Hendred, Lambourn, Reading (St. Laurence, St. Mary), Shottesbrooke, Sparsholt, Stanford Dingley, Stevenston, Stratfield-Mortimer, Sunning, Swallowfield, Tidmarsh, Tilehurst, White Waltham, Wantage, Windsor, Little Wittenham, and Wytham.

16th century. Abingdon, Appleton, Bisham, Blewbury, Brightwell, Buckland, Burghfield, Childrey, Compton, Cookham, Great Coxwell, Cumnor, Dencheworth, Farringdon, West Hanney, Harwell, East Hendred, Hurst, Reading (St. Giles, St. Laurence, St. Mary), Little Shefford, Shottesbrooke, Streatley, Sunning, Swallowfield, Bright Waltham, White Waltham, Wantage, Warfield, Welford, Windsor, Little Wittenham, and Wokingham.

17th century. Bray, Fawley, Finchampstead, East Hagbourn, West Hanney, Kintbury, Lambourn, Langford, East Locking, Sandhurst, Streatley, Ufton-Nurvet, Wantage, Old Windsor, Winkfield, and Little Wittenham.

Buckinghamshire.

At Taplow there is a beautiful floriated cross, *c.* 1350, in the head of which is the small effigy of Nicholas de Aumberdene. At Denham lies Dame Agnes Jordan, Abbess of Syon, *c.* 1540. Several brasses of Provosts and Fellows of Eton are to be found in the College Chapel. The palimpsest at Hedgerley is of considerable interest.

14*th century.* Drayton Beauchamp, Quainton, and Taplow.

15*th century.* Amersham, Caversfield, Chalfont St. Giles, West, Chalfont, Chearsley, Chenies (or Isenhampstead), Clifton Reynes, Long Crendon, Denham, Dinham, Dunton, Emberton, Eton, Haddenham, Hambledon, Haversham, Hedgerley, Hitchendon, Great Horwood, Lillingstone Dayrell, Great Linford, Little Marlow, Milton Keynes, Great Missenden, Newport Pagnell, Quainton, Monks Risborough, Saunderton, Slapton, Stoke Poges, Stone, Stow, Taplow, Thornborough, Thornton, Tyringham, Twyford, Upton, Nether Winchendon, Wing, and Wooburn.

16*th century.* Amersham, Astwood, Bledlow, Burnham, Caversfield Chalfont St. Giles, West Chalfont, Chenies, Chesham Bois, Chicheley, Middle Claydon, Crawley, Datchet, Denham, Dinton, Drayton Beauchamp, Dunton, Edlesborough, Ellesborough, Eton, Halton, Great Hampden, Hardmead, Hedgerley, Hitcham, Iver, Ivinghoe, Leckhampstead, Great Linford, Linslade, Loughton, Ludgershall, Marsworth, Great Missenden, Moulsoe, Nettleden, Penn, Quainton, Monks Risborough, Shalston, Slapton, Soulbury, Stoke Poges, Stone, Stowe, Taplow, Thornton, Tyringham, Turweston, Tyford, Upton, Waddesdon, Wavendon, Wendover, Weston Turville, Weston Underwood, Whaddon, Over Winchendon, Winslow, Wooburn, Worminghall, Wootton Underwood, and Wyrardisbury.

17*th century.* Amersham, Beachampton, Beaconsfield, Bletchley, Dinton, Eton, Hambledon, Hanslope, Haversham, Langley Marsh, Great Linford, North Marston, Marsworth, Little Missenden, Penn, Swanbourn, Tingewick, Whaddon, Wing and Wooburn.

Cambridgeshire.

At Trumpington is the full-sized effigy of a crusader, Sir Roger de Trumpington, 1289; and at Westley Waterless, Sir John and Lady Creke, *c.* 1325, both being brasses of very great interest, At Wisbech is the enormous figure of Thos. de Braunstone. Constable of the Castle, 1401. Two splendid coped priests, with elaborate canopies, are at Balsham, 1401 and 1462. Burwell has a curious palimpsest, and Hildersham an elegant floriated cross with kneeling figures.

13*th century.* Trumpington.

14*th century.* Fulbourn, Hildersham, Horseheath, Westley Waterless, and Wood Ditton.

15*th century.* Balsham, Cambridge (St. Benet's and Little St. Mary's Churches, St. John's and King's Colleges), Fulbourn, Girton, Haddenham, Hatley St George, Hildersham, Hinxton, Isleham, Linton, Quy, Sawston Great Shelford, Little Shelford, Stretham, Swaffham Prior. Wicken, Wilburton, and Wisbech.

16th century. Abington-in-the-Clay, Barton, Burwell, Cambridge (Caius, Christ's, King's, Queens' Colleges, and Trinity Hall), Dry Drayton, Ely Cathedral, Fordham, East Hatley, Hildersham, Horseheath, Impington, Isleham, Kirtling, March, Milton, Sawston, Swaffham Prior, Weston Colville, Little Wilbraham, Wilburton, and Wimpole.

17th century. Bassingbourn, Cambridge (Queens' Coll.), Ely Cathedral, Milton, Stapleford, Swaffham Prior, and Wimpole.

Cheshire.

There is nothing of any consequence in this county.

15th century. Wilmslow.
16th century. Macclesfield, Middlewich, Over, and Wybunbury.
18th century. Chester Cathedral.

Cornwall.

At Constantine and Mawgan are interesting Flemish palimpsests, 14th century. Cornish brasses are generally of late date, while many of the 17th century are of a most degraded type.

15th century. East Anthony, Blisland, Callington, Cardynham, Crowan, Fowey, St. Gluvias, St. Ives, Lanteglos-juxta-Fowey, Lostwithiel, Mawgan-in-Pyder, Penkevil, Quethiock, and Tintagel.

16th century. St. Breock, St. Budock, Colan, St. Columb, Constantine, Crowan, Fowey, Gorran, Grade, St. Just, Landrake, Lanteglos, Mawgan, St. Mellion, St. Minver, Penkevil, Probus, Stratton, Truro, St. Erme, and Wendron.

17th century. St. Columb, Constantine, Helston, Illogan, Launceston, Madron, Minster, Penkevil, Quethiock and Truro.

Cumberland.

In Carlisle Cathedral is the brass of Bishop Bell, formerly Prior of Durham, under a triple canopy, 1496.

15th century. Carlisle, Edenhall, and Graystoke.
16th century. Crosthwaite.
17th century. Carlisle Cathedral.

Derbyshire.

There are several very fair brasses in this county, but nothing worthy of special mention.

14th century. Dronfield.
15th century. Hathersage, Kedlestone, Morley, Mugginton, Sawley, Staveley, Tideswell, and Walton-on-Trent.

16*th century.* Ashbourn, Ashover, Chesterfield, Dronfield, Etwall, Hathersage, Morley, Norbury, Staveley, Taddington, Wilne, and Wirksworth.
17*th century.* Bakewell, Crich, and Youlgrave.

Devonshire.

The best are at St. Saviour's, Dartmouth, to John Hanley, Esq., and wives, 1408, under triple canopy, and at Stoke Fleming, to John Corp and grand-daughter, standing upon a low pedestal, 1391, with canopy.

14*th century.* Stoke Fleming and Stoke-in-Teignhead.
15*th century.* Bigbury, Chittlehampton, Dartmouth (St. Saviour), Exeter Cathedral, St. Giles-in-the-Wood, Haccombe, and Thorncombe.
16*th century.* East Allington, Atherington, Blackhauton, Braunton, Clovelly, Ermington, Filleigh, Haccombe, Harford, Kentisbeare, Monkleigh, Petrockstow, Shillingford, Staverton, Tiverton, Tor Mohun, and Yealmpton.
17*th century.* Clovelly, St. George's Clyst, Dartmouth (St. Petrock, St. Saviour), St. Gile's-in-the-Wood, Haccombe, Harford, Okehampton, Otterton, Ottery St. Mary, Sampford Peverell, Sandford, Tedburn St. Mary, and Washfield.

Dorsetshire.

Nothing important.

15*th century.* Compton Valence, Dorchester (St. Peter), Lytchett Matravers, Swanwick, and Wimborne Minster.
16*th century.* Bere Regis, Caundle Purse, Critchill More, Evershot, Melbury Sampford, Milton Abbas, Moreton, Puddletown, Rampisham, Shaftesbury (St. Peter), Shapwick, Sturminster Marshall, and Yetminster.
17*th century.* Fleet, Knowle, Pimperne, Puddlehinton, Puncknowle, and Wolland.

Durham.

Nothing important.

15*th century.* Billingham, Brancepath, Chester-le-Street, Sockburn, and Sedgefield.
16*th century.* Auckland (St. Andrew), Houghton-le-Skerne, and Houghton-le-Spring.
17*th century.* Long Newton.

Essex.

This is one of the best counties, and possesses many fine brasses. Among the best are the following:—Sir — Fitzralph,

c. 1320, at Pebmarsh, a knight in mixed mail and plate, of the kind worn in the last crusade; at Wimbish, a much mutilated cross brass, with figures to Sir John de Wantone and his lady, 1347; at Bowers Gifford, a headless knight in unique armour, 1348; at Aveley, a small Flemish plate to Ralph de Knevynton, 1370; at Little Horkesley, Sir Robt. and Sir Thos. Swynborne, fine effigies under a doubly triple canopy, 1412; at Little Easton, Sir Henry Bourchier, K.G., Earl of Essex, and his countess, 1483; and at Chigwell, Samuel Harsnett, Archbishop of York, vested in a cope.

14th century. Aveley, Bowers Gifford, Chrishall, Corringham, Great Leigh, Pebmarsh, Shopland, Stebbing, Stifford, and Wimbish.

15th century. Arkesden, Ashton, Barking, Berden, Bocking, Brightlingsea, Great Bromley, Chrishall, Clavering, Coggeshall, Corringham, Dagenham, Little Easton, Gosfield, Halstead, Harlow, Hempstead Heydon, Little Horkesley, East Horndon, Ingrave, Laindon, Latton, Layer Marney, Leigh, Great Leigh, Low Leyton, Littlebury, South Ockendon, Raleigh, Roydon, Saffron Waldon, Springfield, Stanford Rivers, Stifford, Strethall, Terling, Thaxted, Theydon Gernon, Tolleshunt Darcy, Upminster, South Weald, Wendon, and Wenden Lofts.

16th century. Aveley, Great Bardfield, Barking, Little Bentley, Belchamp St. Paul's, Boreham, Bradfield, Little Braxted, Brightlingsea, Great Canfield, Little Canfield, Great Chesterford, Chigwell, Chingford, Clavering, Coggeshall, Colchester (St. James, St. Peter), Great Dunmow, Elmdon, Elmstead, Faulkbourn, Finchingfield, Fryerning, West Ham, Harlow, Hempstead, Little Horkesley, Hornchurch, Hutton, Little Ilford, Kelvedon Hatch, Lambourn, Latton, High Lavers, Littlebury, Loughton Margaretting, Messing, Nettleswell, Newport, North Ockendon, High Ongar, Orsett, Rawreth, Raynham, Rettenden, Rochford, High Roding, Roydon, Runwell, Saffron Walden, Sandon, Stanford Rivers, Stisted Stock, Stondon Massey, Terling, Theydon Gernon, Thorrington, Grays Thurrock, West Thurrock, Tillingham, Tiltey Abbey, Tolleshunt Darcy, Toppesfield, Upminster, Waltham Abbey, Walthamstow, Little Warley, South Weald, Willinghale Doe, Wimbish, Wivenhoe, and Writtle.

17th century. Creat Baddow, Berden, Bocking, Chigwell, Colchester (St. Peter), Cressing, Good Easter, Eastwood, Elsenham, North Fambridge, Fingringhoe, Halstead, East Ham, Harlow, Heybridge, Little Ilford, Leigh, Low Leyton, Loughton, South Ockendon, New Rumsey, Stifford, Twinstead, Great Waltham. North Weald, South Weald, Writtle, and Great Yeldham.

Gloucestershire.

The best brass is at Wotton-under-Edge, to Thomas Lord Berkeley, and his lady, 1392. There are some fairly good brasses at St. Mary Redcliffe, Bristol, to Chief Justice Sir John Juyn, 1439; John Jay, sheriff, 1480; and John Brook, serjeant-at-law, 1522. At Cirencester are no less than fifteen to various priests and merchants.

14th century. Bristol (Temple Church), Winterbourne, and Wotton-under-Edge.

15th century. Bristol (St. John, St. Mary Redcliffe, St. Peter, Temple Church, Trinity or Barstaple Almshouse Chapel), Chipping Campden, Cirencester, Deerhurst, Dyrham, Lechlade, Micheldean, Newland, Northleach, Quinton, Rodmarton, Sevenhampton, and Tormarton.

16th century. Berkeley, Bisley, Bristol (St. Mary Redcliffe, St. Werburgh), Cheltenham (St. Mary), Cirencester, Clifford Chambers, Deerhurst, Dowdeswell, Eastington, Fairford, Gloucester (St. John, St. Mary, St. Michael), Kempsford, Leckhampton, Minchinhampton, Newent, Northleach, Olveston, Thornbury, Weston-upon-Avon, Weston-sub-Edge, Whittington, and Yate.

17th century. Abbenhall, Cirencester, Todenham, and Wormington.

Hampshire.

At Winchester College, in the chapel and cloisters, are a dozen brasses to various Wardens and Fellows, and a number of similar inscriptions without effigies. At St. Cross, in the same city, there is a fine coped figure of John de Campeden, Canon of Southwell, 1382.

14th century. Crondall, Sherborne St. John's, King's Sombourne, and Winchester (St. Cross).

15th century. Havant, Headbourn Worthy, Church Oakley, Ringwood, Sherborne St. John's, Stoke Charity, Thruxton, Nether Wallop, Week, Winchester College, and Winchester (St. Cross).

16th century. Alton, Barton Stacey, Bramley, Brown Candover, Crondall, Dumner Eversley, Froyle, Heckfield, Itchen Stoke, Kimpton, Kingsclere, Monkton, Odiham, Sherborne St. John's, Southampton (God's House), Southwick, Bishop's Sutton, Farley Wallop, South Warnborough, Winchester College, and Yateley.

17th century. Alton, Basingstoke, Crondall Odiham, and Preston Candover.

Isle of Wight.

14th century.	Calbourne.	*16th century.*	Kingston and Shorwell.
15th century.	Arreton.	*17th century.*	Colbourne and Shorwell.

Herefordshire.

In the cathedral there are a number of good brasses. That to Bishop Trilleck, 1360, with canopy, is particularly fine. Several plates, for some years in the possession of the late J. B. Nichols, Esq., have recently been restored, and are now mural in the tower.

14th century. Hereford Cathedral.
15th century. Clehonger, Hereford, Kinnersley, and Ledbury.
16th century. Brampton Abbots, Colwall, Hereford Cathedral, and Ludford.
17th century. Burghill, Ledbury, and Marden.

Hertfordshire.

A good county. In St. Alban's Abbey lies perhaps the most magnificent brass in England, a great Flemish plate to Abbot John Delamere, *c.* 1360; other abbey brasses include those of several of the Benedictine monks. At St. Michael's in the outskirts of the same city, is a beautiful floriated cross with a figure in the head, *c.* 1380. At North Mimms, another Flemish brass, but small, to a priest, *c.* 1360. There are also fine brasses at Digswell, to John Peryent, Esq., and wife, 1415; at Sawbridgeworth, to John Leventhorp, Esq., and wife, 1433; and at Great Berkhampstead, to Richard Torryngton and wife, 1356.

14th century. Great Berkhampstead, North Mimms, St. Alban's (Abbey, St. Michael), Watford, and Watton.
15th century. Aldbury, Great Amwell, Baldock, Barkway, Great Berkhampstead, Braughing, Broxbourne, Buckland, Cheshunt, Clothall, Digswell, Flamstead, Little Hadham, Harpenden, Hemel Hempstead, Hinxworth, Hitchen, Hunsdon, Ickleford, Kelshall, Knebworth, Abbots Langley, King's Langley, Letchworth, North Mimms, Newenham, Furneux Pelham, Royston, St. Alban's (Abbey, St. Stephen), Sandon, Sawbridgeworth, Standon, Walkerne, Ware, Watford, Watton, Wheathampstead, Willian, and Wormley.
16th century. Albury, Aldbury, Aldenham, Ardeley, Aspeden, Aston, Bayford, Bennington, Great Berkhampstead, Braughing, Broxbourne, Cheshunt, Clothall, Digswell, Eastwick,

Essendon, Great Gaddesden, Much Hadham, Harpenden, Hitchin, Hunsdon, Ippolyts, Knebworth, Abbots Langley, King's Langley, Layston, North Mimms, Offley, Furneux Pelham, Radwell, Redburn, St. Alban's (Abbey), Sawbridgeworth, Standon, Stanstead Abbots, Stevenage, Walkerne, Watton, Wheathampstead, Wormley, and Wyddiall.

17th century. Aldenham, Great Amwell, Barley, Cheshunt, Clothall, Datchworth, Much Hadham, Newenham, Brent Pelham, Rickmansworth, St. Alban's (St. Peter), Sawbridgeworth, Shenley, Tewin, and Walkerne.

Huntingdonshire.

Nothing important.

15th century. Offord Darcy and Sawtrey.

16th century. Diddington, Godmanchester, Offord Darcy, and Somersham.

17th century. Stilton.

Kent.

Full of excellent brasses. At Chartham is the cross legged and mail-clad effigy of Sir Robert de Setvans, *c.* 1306, a brass possibly of French workmanship. Again, at Minster, in the Isle of Sheppey, we may have another example of French work in the splendid figures of Sir John and Lady de Northwode, 1330; and also at Horsmonden, in the effigy of John de Grovehurst, *c.* 1340, an ecclesiastic in eucharistic vestments. At Cobham we have a whole series of knights and ladies and priests of the Cobham family during the 14th and 15th centuries, most of them beneath handsome canopies. At Hever is the figure of Sir Thos. Bullen, K.G., Earl of Wiltshire, 1538, in the full robes of the illustrious Order to which he belonged. Three beautiful floriated crosses, with figures in their heads, are to be found at Woodchurch, East Wickham, and Stone, to Nichol de Gore, priest, *c.* 1320; to John de Bladigdone and wife, *c.* 1325; and to John Lumbarde, priest, 1408. At Upper Hardres is a curious bracket-brass to John Strete, priest, 1405.

14th century. Ashford, Chartham, Cobham, Graveney, High Halstow, Horsmonden, Kemsing, Mereworth, Minster (in Sheppey), Northfleet, Saltwood, Seal, Sheldwick, East Wickham, and Woodchurch.

15th century. Addington, Ash, Ashford, Aylesford, Bethersden, Birchington, Bobbing, Boughton Malherbe, Boxley, Brabourn,

Canterbury (St. George, St. Margaret, St. Mary Magdalene), Great Chart, Chartham, Chelsfield, Cheriton, Chislehurst, Cobham, Dartford, Downe, Erith, Farningham, Faversham, Goudhurst, Graveney, Halstead, Upper Hardres, Hawkhurst, Hayes, Herne, Hever, Hoath, Hoo St. Werburgh, Lullingstone, Lydd, East Malling, West Malling, Margate (St. John), Mereworth, Milton-next-Sittingbourne, Monkton, Newington, Northfleet, Pluckley, Preston, Rochester (St. Margaret), St. Lawrence (Thanet), St. Mary-in-the-Marsh (Romney), St. Peter (Thanet), Saltwood, Sandwich (St. Clement), Sheldwich, Shorne, Snodland, Southfleet, Stoke, Stone, Sundridge, Teynham, Thanington, Trottescliffe, Ulcombe, West Wickham, Wrotham, and Wye.

16*th century.* Ash, Beckenham, Bethersden, Bexley, Biddenden, Birchington, Boughton Malherbe, Boughton-under-Blean, Boxley, Brabourn, Bredgar, Brenchley, Canterbury (St. Alphege, St. Martin, St. Mary Northgate, St. Paul), Capel-le-Ferne, Challock, Great Chart, Chartham, Cheriton, Chevening, Cobham, Cowling, Cranbrook, St. Mary Cray, Cudham, Dartford, Upper Deal, Ditton, Eastry, Edenbridge, Erith, Farningham, Faversham, Goodnestone, Goudhurst, Halling, Halstead, Upper Hardres, Hayes, Herne, Hever, Horton Kirby, Ightham, Lee, Leeds, Leigh, Linstead, Lullingstone, Lydd, Maidstone (All Saints, Museum), East Malling, West Malling, Mereworth, Milton, Newington, Newington-juxta-Hythe, Orpington, East Peckham, Penshurst, Rainham, Ringwould, New Romney, Old Romney, St. Mary-in-the-Marsh, St. Nicholas (Thanet), Selling, Shorne, Snodland, Southfleet, Staple, Staplehurst, Sundridge, Teynham, Tunstall, Westerham, East Wickham, West Wickham, Woodchurch, and Wrotham.

17*th century.* Ash, Biddenden, Great Chart, Cliffe, Cranbrook, St. Mary Cray, Dartford, Davington, Dover (St. James, St. Mary), Downe, Faversham, Fordwich, High Halstow, Headcorn, Herne, Hoo, Horsmonden, Ightham, Lydd, Margate (St. John), Newington-juxta-Hythe, Penbury, Pluckley, New Romney, East Sutton, and Wrotham.

18*th century.* St. Mary Cray.

Lancashire.

At Winwick there is a curious brass to Lord Peter Legh, 1527, who is represented in armour, but wearing a priestly chasuble over his cuirass.

15*th century.* Eccleston, Manchester Cathedral, and Winwick.

16*th century.* Childwall, Manchester Cathedral, Middleton, Ormskirk, Sefton, Whalley Abbey, and Winwick.

17*th century.* Manchester Cathedral and Middleton

Leicestershire.

Nothing of consequence; but the canopied brasses of Prebendary Codyngtoun, 1404, at Bottesford, and of Robert Staunton, Esq., and wife, 1458, at Castle Donington, are fairly good.

14th century. Wanlip.
15th century. Bottesford, Castle Donington, Hinckley, Hoby, Loughborough, Lutterworth, Stapleford, Stokerston, Swithland, and Thurcaston.
16th century. Aylestone, Leicester (Wigston's Hospital), Melton Mowbray, Saxelby, Scalford, Sheepshed, Sibson, and Wymondham.
17th century. Barwell and Husband's Bosworth.

Lincolnshire.

Among a number of interesting brasses are the following: Two half effigies of knights, one in chain-mail and the other in banded-mail, with surcoats, at Buslingthorpe, *c.* 1290, and Croft, *c.* 1310. At Boston a doubly triple canopy is placed over the figures of Walter Pescod and his wife, 1398, and above it again a super-canopy with fourteen saints. In the same church is a canopied bracket with a civilian and two wives, *c.* 1400. At Tattershall are several fine canopied brasses to members of the Cromwell family.

13th century. Buslingthorpe.
14th century. Boston, Broughton, Croft, Grainthorpe, Irnham, and Spilsby.
15th century. Algarkirke, Barton-upon-Humber, Boston, Great Cotes, Covenham (St. Bartholomew), Fiskerton, Gunby Hainton, Harrington, Hatcliffe, Holbeach, Irnham, South Kelsey, Laughton, Linwood, South Ormsby, Salmonby, Scrivelsby, Spilsby, Stamford (All Saints, St. John), Stoke Rochford, Tattershall, Theddlethorpe (All Saints), and Waltham.
16th century. Ashby Puerorum, Bigby, Great Cotes, Conisholme, Driby, Edenham, Hainton, Harrington, Horncastle, Ingoldmells, Mablethorpe (St. Mary), Norton Disney, Rauceby, Scotter, Scrivelsby, Sleaford, Stallingborough, Stamford, Tattershall, Winterton, Winthorpe, and Wrangle.
17th century. Bigby, Boston, Burton Coggles, Burton Pedwardine, Evedon, Halton Holgate, Leadenham, Lincoln (St. Peter-at-Arches), Pinchbeck, and Somersby.

Middlesex.

At Westminster Abbey there are several brasses commemorating certain great personages; among them Bishop John of Waltham, lord high treasurer, 1395; Archbishop Waldeby, tutor of the Black Prince, 1397; Alianora, Duchess of Gloucester, 1399; Sir Thos. Vaughan, one of the victims of Richard III., 1483; Abbot Estney, 1498; and Dr. Wm. Bill, the first Dean. The Duchess and Sir Thos. Vaughan are *dramatis personæ* of Shakespeare. At Enfield is a beautiful canopied brass to Joyce Lady Tiptoft, *c.* 1470, in heraldic mantle and coronet; at All Hallows Barking, by the Tower of London, and at Fulham, are Flemish brasses to Andrew Evyngar and wife, *c.* 1535, and Margaret Hornebolt, 1529; and at Harrow are several effigies of early knights and priests, as well as of John Lyon, yeoman, 1592, the founder of the school.

14th century. Harrow, Hayes, and Westminster Abbey.

15th century. Ealing, Enfield, Finchley, Great Greenford, Hadley, Harefield, Harlington, Harrow, Isleworth, London (All Hallows Barking, St. Bartholomew-the-Less, Great St. Helen), Westminster Abbey, South Mimms, Northolt, Stanwell, and Willesden.

16th century. Acton, New Brentford, Chelsea, Cowley, West Drayton, Edgeware, Edmonton, Enfield, Fulham, Great Greenford, Little Greenford, Hackney, Hadley, Harefield, Harlington, Harrow, Hayes, Hendon, Heston, Hornsey, Hillingdon, Ickenham, Isleworth, Islington (St. Mary), Kingsbury, London (All Hallows Barking; St. Andrew Undershaft; St. Catherine, Regent's Park; St. Dunstan-in-the-West, Great St. Helen; Holy Trinity, Minories; St. Mary Magdalen, Old Fish Street; St. Olave, Hart Street), Westminster Abbey, Westminster (St. Margaret), Northolt, Pinner, Ruislip, Teddington, and Willesden.

17th century. Edmonton, Finchley, Hackney, Hadley, Harmondsworth, Harrow, London (St. Dunstan-in-the-West), Northolt, Norwood, Ruislip, and Tottenham.

Monmouthshire.

Nothing important.

16th century. Matherne.

17th century. Abergavenny and Llangattock-nigh-Usk.

Norfolk.

There are more brasses in Norfolk than in any other single county, and far more than in all England north of the Mersey and the Humber, or on the whole of the Continent of Europe. The great Flemish brasses at Lynn Regis have only two rivals in England; viz., at St. Alban's, Herts, and Newark, Notts. They are truly magnificent. A fine, but much mutilated brass, perhaps also of foreign workmanship, to Sir Hugh Hastings, 1347, is at Elsing. Among many other good brasses the following may be mentioned: Symon and Alice, Roger and Elizabeth de Felbrig, *c.* 1380, and Sir Symon Felbrygge, K.G., standard-bearer to Richard II., 1416, at Felbrigg; Sir Wm. Calthorp, 1420, at Burnham Thorpe; Brian de Stapilton, Esq., 1438, at Ingham; and the curious imitative brass of Sir Roger l'Estrange, 1506, at Hunstanton. The brasses of priests of the 16th century in this county, and seldom elsewhere, consist often of a chalice and wafer, instead of the effigy of the deceased.

14th century. Beachamwell St. Mary, Blickling, Elsing, Felbrigg, Hellesdon, King's Lynn, Methwold, Necton, Reepham, and Southacre.

15th century. Aldborough, Aylsham, Baconsthorp. Barnham-Broom, Barningham-Town, Beachamwell St. Mary, Belaugh, Blickling, Brampton, Burnham Thorpe, Cley, South Creak, Great Cressingham, East Dereham, Ditchingham, Erpingham, Fakenham, Felbrigg, Great Fransham, Frenze, Frettenham, West Harling, Heacham, Holm-by-the-Sea, Honing, Hunstanton, Ingham, Keteringham, Kirby Bedon, Loddon, Metton, Narburgh, Norwich (St. Andrew, St. George Colgate; St. Giles; St. John Maddermarket; St. Laurence, St. Stephen, St. Swithin), Great Ormesby, Little Plumstead, Raveningham, Reedham, Great Ringstead, Rougham. Sall, Sculthorpe, Shernbourne, Great Snoring, Sparham, Stalham, Stokesby, Stradsett, Surlingham, Swaffham, Swanton Abbot, Upwell, Little Walsingham, Warham (All Saints'), Whissonset, Wiggenhall (St. Mary), and Worstead.

16th century. Acle, Antingham (St. Mary), Attlebridge, Aylsham, Barnham-Broom, Barningham Norwood, Bawborough, Beeston Regis, Belaugh, Bintry, Blickling, Brisley, Old Buckenham, South Burlingham, Burnham Westgate, Buxton, Catfield, Cley, Clippesby, Colby, Colney, North Creak, Great Cressingham, Feltwell, Fincham, Frenze, Guestwick, Halvergate, West Harling, Hedenham, Hunstanton, Kimberley, Loddon, West Lynn, Mattishall, Merton, Mileham, Narburgh, Necton,

Norwich (St. Andrew, St. Clement, St. John Maddermarket, St. John Sepulchre, St. Laurence, St. Margaret, St. Michael Coslany, St. Peter Mancroft, St. Peter Southgate, St. Stephen), Great Ormesby, Outwell, Paston, Little Plumstead, East Rainham, Rougham, Scottow, Sculthorpe, Sherringham, Shottisham (St. Mary), Southacre, Sparham, Sprowston, Stokesby, Surlingham, Taverham, Themelthorpe, Thwaite, Tottington, Trowse, Trunch, East Tuddenham, North Walsham, Little Walsingham, Witton, Wiveton, Worstead, and Yelverton.

17th century. Acle, Bawburgh, Burgh St. Margaret, Dunston, Felbrigg, Heigham, Hingham, Langley, Loddon, Snettisham, and North Tuddenham.

Northamptonshire.

The best brass is at Higham Ferrers, to Laurence de St. Maur, priest, 1337, with fine canopy and super-canopy. At Great Brington and Cotterstock there are bracket-brasses, *c.* 1340 and 1420, both to priests. At Newton-by-Geddington, the small figures of John Mulsho, Esq., and wife, 1400, kneel to a floriated cross, with St. Faith in the head.

14th century. Great Brington, Higham Ferrers, and Rothwell.

15th century. Aldwinckle, Castle Ashby, Ashby St. Leger's, Blakesley, Brampton-by-Dingley, Charwelton, Chipping Warden, Cotterstock, Cranford (St. Andrew), Dodford, Floore, Geddington, Green's Norton, Grendon, Great Harrowden, Nether Heyford, Higham Ferrers, Horton, Lowick, Naseby, Newnham, Newton-by-Geddington, Newton Bromshold, Raunds, Spratton, Sudborough, Tansor, Wappenham, Warkworth, and Woodford-cum-Membris.

16th century. Great Addington, Ashby Canons, Ashby St. Leger's, Ashton, Earl's Barton, Blatherwycke, Blisworth, Church Brampton, Burton Latimer, Chacomb, Charwelton, Chipping Warden, Cransley, Dean, Easton Neston, Fawsley, Floore, Hemington, Higham Ferrers, Kelmarsh, Marholm, Newbottle, Norton, Orlingbury, Paulerspury, Rothwell, Staverton, Sulgrave, Thorp Malsor, Wappenham, Welford, and Woodford.

17th century. Aston-le-Walls, Barnwell St. Andrew, Barton Seagrave, Boddington, Burton Latimer, Cranford (St. Andrew), Dene, Dodford, Kettering, Newton-by-Geddington, Northampton (St. Sepulchre), Pottersbury, Preston Deanery, Raunds, and Stoke Bruerne.

Northumberland.

Only one brass is known in this county, at Newcastle-on-Tyne (All Saints). It is a large Flemish plate, and commemorates Roger Thornton, merchant, and his wife Agnes, 1429.

Nottinghamshire.

At Newark is one of the famous quartette of great Anglo-Flemish brasses of the 14th century. It commemorates Alan Fleming, merchant, 1361, and is exceedingly fine.

14th century. Newark.
15th century. Clifton, East Markham, Stanford, Strelley, and Wollaton.
16th century. Darlton and Newark.

Oxfordshire.

The city of Oxford has almost as many brasses as an average county, and the best of them are in Merton and New Colleges. In the former, Richard de Hakebourne, *c.* 1310, in the head of a cross; John Bloxham and John Whytton, *c.* 1420, on a canopied bracket; and Henry Sever, 1471, vested in a rich cope, are particularly fine; in the latter are twenty-one members of the college, including an Archbishop of Dublin, 1417, and a titular Bishop of Callipolis, *c.* 1525. At Chinnor there are no less than six brasses of the 14th century, one of them being a floriated cross with the head of a priest in the centre, *c.* 1320. At Cassington there is a cross fleury for Roger Cheyne, 1414; and at Thame a good bracket-brass to Thos. Quatremayn and wife, *c.* 1420.

14th century. Chinnor, Deddington, Lewknor, Nuffield, Oxford (Merton College), Rotherfield-Greys, and Waterpery.
15th century. Adderbury, Aston Rowant, Bampton, Great Barford, Brightwell-Baldwin, Brightwell-Salome, Broughton, Burford, Cassington, Chalgrove, Charlton-upon-Otmoor, Checkendon, Chinnor, Crowell, Dorchester, Ewelme, Garsington, Goring, Hampton Poyle, Harpsden, Great Haseley, Lillingstone Lovell, Northleigh, Oxford (All Souls, Christ Church, Magdalen, Merton, and New Colleges, St. Peter-in-the-East, St. Peter-le-Bailey), Shirburn, Stanton Harcourt, Stokenchurch, Swinbrook, Great Tew, Thame, Watlington, Whitchurch, and Woodstock.
16th century. Adderbury, Brampton, Brightwell-Priors, Chastleton, Cottisford, Crowmarsh Gifford, Cuxham, Dorchester, Ewelme, Handborough, Harpsden, Great Haseley, Heythorpe, Holton, Ipsden, Kiddington, Kingham, Lillingstone Lovell, Great Milton, Noke, Chipping Norton, Oddington, Oxford (All Souls, Christ Church, Corpus Christi, Magdalen, Merton, New, Queen's, and St. John's Colleges, St. Mary Magdalene, St.

Mary-the-Virgin, St. Michael, St. Peter-in-the-East, St. Peter-le-Bailey), Great Rollright, Shiplake, Shipton-under-Wychwood, Somerton, Souldern, Stadhampton, Stanton Harcourt, Stoke Lyne, Stoke Talmage, Swinbrook, Great Tew, Thame, Waterpery, Whatlington, and Witney.

17th century. Bampton, Chastleton, Chesterton, Deddington, Glympton, Goring, Harpsden, Islip, Oxford (Christ Church and New Colleges, Holywell, St. Aldate, St. Michael, St. Peter-le-Bailey), and Souldern.

Rutland.

The Little Casterton brass to Sir Thos. and Lady Burton, *c.* 1410, is a good one.

15th century. Little Casterton and Liddington.
16th century. Braunston and Liddington.

Shropshire.

At Acton Burnell tnere is a fine canopied brass to Lord Nicholas Burnell, 1382.

14th century. Acton Burnell, Adderley, and Burford.
15th century. lghtfield, Middle, and Tong.
16th century. Adderley, Drayton, Edgmond, Glazeley, Middle, Tong, Much Wenlock, and Withington.

Somersetshire.

The best brass is at Ilminster, to Sir William and Lady Wadham, *c.* 1440, each under a triple canopy with embattled entablature. In the same church lies Nicholas Wadham, Esq., 1618, the founder of Wadham College, Oxford.

15th century. Axbridge, Banwell, Beckington, Cheddar, Chedzoy, Hutton, Ilminster, Langridge, Minehead, South Petherton, Swainswick, Tintinhull, and Yeovil.

16th century. Banwell, Beckington, Burnett, Churchill, Cossington, Crewkerne, Dunster, Fivehead, Hemington, Hinton St. George, Hutton, Ilton, Bishop's Lydiard, St. Decumans, Stogumber, Weare, and Yeovil.

17th century. Backwell, Bath Abbey, Croscombe, Ilminster, Luccombe, Portbury, Shepton Mallett, Wedmore, and Wells (St. Cuthbert).

Staffordshire.

None of the brasses are conspicuously good. The best are to Sir Thomas de Audeley, 1385, at Audley, and the demi-figure of a lady, *c.* 1360, on a bracket, at Clifton Campville.

14th century. Audley, Clifton Campville, Hanbury, and Norbury.
15th century. Abbots-Bromley, Blore, Hanbury, and Okeover.
16th century. Kinver, Leek, Madeley, Rugeley, Stow, and Trentham.
17th century. Biddulph and Stone.

Suffolk.

There are numerous good brasses in this East Anglian county. The best are two cross-legged, mail-clad knights at Acton and Gorleston, the former being Sir Robert de Bures, 1302, and the latter a member of the Bacon family, *c.* 1320. At St. Mary Quay, Ipswich, is the Flemish brass of Thomas Pownder, merchant, and wife, 1525, somewhat similar to that of All Hallows Barking, London. Again, at Letheringham and Playford are two knights, Sir John de Wyngefeld, 1389, and Sir George Felbrigg, 1400, with the arms embroidered upon their jupons.

14th century. Acton, Brundish, Gorleston, Letheringham, and Lidgate.
15th century. Acton, Ampton, Barningham, Barsham, Burgate, Bury St. Edmunds (St. Mary), Carlton, Debenham, Easton, Euston, Eyke, Fressingfield, Halesworth, Holbrook, Ipswich, (St. Mary Tower, St. Nicholas), Ixworth, Knodishall, Lavenham, Lowestoft, Long Melford, Melton, Mendlesham, Neyland, Occold, Oulton, Pakefield, Playford, Polstead, Raydon, Rougham, Sotterley, Stoke-by-Neyland, Stutton, Ufford, Walton, Wilby, Wrentham, and Yoxford.
16th century. Acton, Aldeburgh, Campsey Ash, Ash-Bocking, Assington, Barham, Barrow, Belstead, Benhall, Bildeston, Little Bradley, Braiseworth, Bruisyard, Brundish, Bury St. Edmund's (St. Mary), Chattisham, Cookley, Denham, Denston, Depden, Ellough, Euston, Fornham All Saints, Gazeley, Hadleigh, Halesworth, Hawkedon, Hawstead, Honington, Ipswich (St. Clement, St. Mary Quay, St. Mary Tower, St. Nicholas), Ixworth, Kenton, Kettleburgh, Lakenheath, Lavenham, Great Livermere, Lowestoft, Long Melford, Middleton, Monewden, Nettlestead, Neyland, Orford, Pettaugh, Pettistree, Rendham, Rushbrooke, Sibton, Sotterley, Southelmham (St. James), Southolt, Stoke-by-Clare, Stoke-by-Neyland, Stratford (St. Mary), Great Thurlow, Little Thurlow, Little Waldingfield, Little Wenham, Wickham-Brooke, Wickham-Skeith, Wilby, Worlingham, Worlingworth, and Yaxley.
17th century. Aldeburgh, Ampton, East Bergholt, Boxford, Little Bradley, Bredfield, Bruisyard, Darsham, Easton, Edwardstone, Hadleigh, Hawkedon, Ipswich (St. Clement, St. Nicholas, St. Peter), Lavenham, Long Melford, Mendham, Mickfield, Middle-

ton, Mildenhall, Orford, Redgrave, Ringsfield, Great Saxham, Sibton, Stoke-by-Clare, Stoke-by-Neyland, Stonham Aspal, Stowmarket, Tannington, Walton, Woodbridge, and Yoxford.

Surrey.

This county possesses the earliest existing English brass, viz. to Sir John Daubernoun, 1277, a well-preserved figure in chain mail, with spear and enamelled shield. It is at Stoke D'Abernon, a small village near Leatherhead. In the same church is the effigy of Sir John the younger, 1327, in the armour of the reign of Edward II.

Two small brasses at East Horsley, to Robert de Brentyngham, *c.* 1400, and Bishop Bowthe, of Exeter, 1478, and some good brasses to members of the Cobham family at Lingfield, are also worthy of mention.

13th century. Stoke D'Abernon.
14th century. Cheam, Lingfield, Ockham, and Stoke D'Abernon.
15th century. Albury, Beddington, Bletchingley, Great Bookham, Byfleet, Camberwell, Carshalton, Cheam, Crowhurst, Farley, Horley, East Horsley, Kingston-upon-Thames, Leigh, Lingfield, Merstham, Nutfield, Oakwood, Oxted, Pepper-Harrow, Puttenham, Shere, and Wandsworth.
16th century. Addington, Barnes, Beddington, Bletchworth, Great Bookham, Camberwell, Carshalton, Charlwood, Cobham, Compton, Croydon, Thames Ditton, Egham, Ewell, Farnham, Godalming, Horley, Lambeth (St. Mary), Lingfield, Merstham, Mickleham, Putney, Richmond, Sanderstead, Send, Shere, Stoke D'Abernon, Streatham, Titsey, Thorpe, Walton-on-Thames, Weybridge, Witley, and Woking.
17th century. Great Bookham, Camberwell, Chipstead, Long Ditton, Guildford (Abbott's Hospital), Horshill, Oxted, and Rotherhithe.

Sussex.

There are a considerable number of fine brasses in this county. The two best are at Trotton, to Margaret de Camois, *c.* 1310, and to Thomas Baron Camoys, and his lady, 1419, under canopy and super-canopy; Lord Camoys commanded the English left wing at the battle of Agincourt, and for his bravery was created a Knight of the Garter. The brass at Cowfold, to Thomas Nelond, Prior of Lewes, 1433, is particularly fine; the canopy, with its clustered pinnacles and flying buttresses, is one of the most

beautiful known. Among other fine brasses may be mentioned those to Sir William Fienlez, 1402, at Hurstmonceux, to Sir John de Brewys, 1426, at Wiston, to Sir William, Sir Thomas, and Lady Joan Echyngham, 1444, at Etchingham, and to Britell Avenel, priest, 1408, in the head of a floriated cross, at Buxtead.

14th century. Arundel, Bodiam, Etchingham, Fletching, Rusper, Ticehurst, and Trotton.

15th century. Amberley, Arundel, Battle, Billinghurst, Brede, Brightling, Broadwater, Buxtead, Cowfold, Etchingham, West Firle, Fletching, Goring, West Grinstead, Hellingley, Horsham, Hurstmonceux, Iden, Lewes (St. Michael), Ore, Poling, Pulborough, New Shoreham, Stopham, Trotton, Warbleton, Winchelsea, and Wiston.

16th century. Angmering, Ardingley, Bodecton, Bodiam, Brightling, Chichester Cathedral, Clapham, Clayton, Crawley, Cuckfield, Ewhurst, West Firle, Framfield, Friston, East Grinstead. Hastings (All Saints, St. Clement), Henfield, Isfield, Northiam. Rusper, Slangham, Slinfold, Storrington, Thakeham, Warminghurst, and Willingdon.

17th century. Ardingley, Battle, Cuckfield, West Firle, Hastings (St. Clement), Henfield, Rye, Slinfold, Stopham, and Uckfield.

Warwickshire.

At St. Mary's, Warwick, there is a fine brass to Thomas de Beauchamp, Earl of Warwick, and Countess Margaret, 1406. A similar brass occurs at Baginton, to Sir William and Lady Bagot, 1407.

15th century. Astley, Baginton, Hillmorton, Merevale, Middleton, Tysoe, Warwick (St. Mary, St. Nicholas), Wellesbourne, Withybrook, Wixford, and Wroxhall.

16th century. Aston, Baddesley (Clinton Hall), Barcheston, Coleshill, Compton Verney, Coughton, Coventry (St. Michael), Exhall, Hampton-in-Arden, Harbury, Haseley, Preston Bagot, Solihull, Shuckburgh Superior, Tysoe, Ufton, Warwick (St. Mary), Whatcote, Whichford, Whitmarsh, Wexford, and Wootton-Wawen.

17th century. Aston, Barton, Chadshunt, Coventry (St. Michael, Holy Trinity), Harbury, Long Itchington, Meriden, Solihull, Sutton Coldfield, and Tamworth.

Westmoreland.

There is one brass only, at Kendal, to Alan Bellingham, Esq., 1577.

Wiltshire.

At Salisbury Cathedral is the curious brass of Bishop Wyvil, 1375; the half effigy of the bishop is seen standing in the castle of Sherborne, with his champion before the gate. At Mere there is a good brass to John Bettesthorne, Esq., 1398.

14th century. Cliffe-Pypard, Drayton Cerne, Mere, and Salisbury Cathedral.
15th century. Berwick Basset, Bromham, Collingbourne Kingston, Fovant, Mere, Seend, Upton Lovell, and Wandborough.
16th century. Aldbourne, Alton Priors, Barford St. Martin, Great Bedwyn, Bradford-on-Avon, Bromham, Charlton, Chisledon, Dauntsey, Ham, West Lavington, Laycock, Long Newnton, Ogbourne St. George, Preshute, Salisbury (Cathedral, St. Thomas), Stockton, Tisbury, Wilton, and Woodford.
17th century. Alton Priors, Bradford-on-Avon, Broad Blunsden, Broughton Gifford, Collingbourne Ducis, West Deane, Devizes (St. John), Great Durnford, Minety, and Westbury.

Worcestershire.

Nothing important.

14th century. Strensham.
15th century. Blockley, Fladbury, Kidderminster, Strensham, and Tredington.
16th century. Alvechurch, Blockley, Broadway, Bushley, Chaddesley Corbet, Fladbury, Hanley Castle, Longdon, Mamble, Stockton Strensham, Tredington, and Yardley.
17th century. Birlingham, Daylesford, and Stoke Prior.

Yorkshire.

At Wensley there is a beautiful figure of a priest, *c.* 1360, of Flemish workmanship. Another Flemish brass, rectangular, as is most usual, is at Topcliffe, to Thomas de Topclyff and wife, 1391. There is also a fine brass at Aldborough, near Boroughbridge, to William de Aldeburgh, *c.* 1360, in armour and standing upon a short bracket.

14th century. Aldborough, Brandsburton, Cottingham, Topcliffe, Wensley, and York Minster.
15th century. Allerton Mauleverer, Aughton, Beeford, Bishop Burton, Catterick, Cowthorpe, Harpham, Howden, Hull (Holy Trinity), Leeds (St. Peter), Londesborough, Owston, Ronald Kirk, Routh, Sprotborough, West Tanfield, Thirsk, Wath, Winestead, and York (St. Michael Spurrier Gate).

16th century. Bainton, Bolton-by-Bolland, Burgh Wallis, Bishop Burton, Hull (St. Mary), Leak, Marr, Otley, Rotherham, Roxby Chapel, Sessay, Wentworth, Winestead, and York Minster.
17th century. Kirby Moorside, Laughton-en-le-Morthen, Otley, Rawmarsh, Sheriff Hutton, Thornton Watlass, Wellwick, Wycliffe, and York (All Saints, North Street, St. Cross, St. Martin-le-Grand).
18th century. Leeds (St. Peter).

Wales.

Nothing important.

15th century. Llandough (Glamorganshire).
16th century. Beaumaris (Anglesea), Bettws (Montgomeryshire), Dolwyddelan, Llanbeblig (Carnarvonshire), Swansea (Glamorganshire), Ruthin and Whitchurch (Denbighshire).
17th century. Clynnog (Carnarvonshire), Haverfordwest (Pembrokeshire) and Llanrwst (Denbighshire).

ADDENDA.

Lincolnshire.

(From "Linc. Notes and Queries." Jeans.)

14th century. Add Althorpe and Gedney.
15th century. Add Barrowby, Glentham, Harpswell, Lincoln (St. Mary-le-Wigford), Rand, Long Sutton, and North Witham.
Omit Scrivelsby.
16th century. Add Cotes-by-Stow, Northorpe, and Rand.

Norfolk.

(From "List of Norfolk Brasses." Farrer.)

14th century. Add Merton.
15th century. Add Great Ellingham, Feltwell, Helhoughton, Mattishall, Norwich (St. Ethelred, St. George Tombland), Sharington, Thwaite, and Wood Dalling.
Omit Baconsthorpe and Belaugh.
16th century. Add Baconsthorpe, Binham, Brampton, South Creak, Cromer, Ditchingham, Fakenham, Hindolvestone, Ketteringham, Marston, Newton Flotman, Salthouse, Sharington, Snettisham, and Weston Woodton.
Omit Catfield, Colby, Norwich (St. Peter Southgate), Sparham, and Taverham.
17th century. Add Brampton, Ingoldisthorpe, Morton-on-the-hill, Stokesby, and Upwell.

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